11 April 1981 US $1.95 (by air) 30p ISSN 0028 6362

Aus 55c NZ 60c Den Kr 10.75 Fr NF 10.40
Ger Dm 4.30 Malaysia $2.25 Spn 160pts

NEW MUSICAL EXPRESS

World's most nutritious rock weekly

IN COLOUR **BELLE STARS**

JAMES BROWN IN SAN QUENTIN

SLAMMING IN THE PIT
LA SURFPUNK BREAKDOWN

WHO : PRINCE : LINX : SKIDOO 23

POPEYE Sees Off SUPERMAN

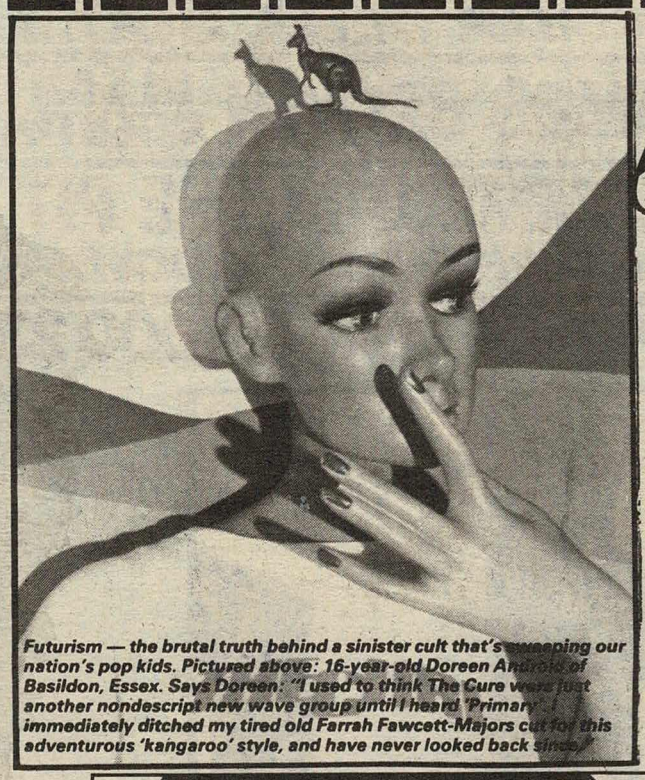
SILVER SCREEN SPECIAL
PAGE 44

AHOY THERE ME HEARTIES! Popeye (Robin Williams) finds the quay to the heart of Olive Oyl (Shelley Duvall) in a scene from Robert Altman's 'Popeye'.

366-151055

NME CHARTS

WEEK ENDING
April 11th, 1981



Futurism — the brutal truth behind a sinister cult that's sweeping our nation's pop kids. Pictured above: 16-year-old Doreen Ahlroid of Basildon, Essex. Says Doreen: "I used to think The Cure were just another nondescript new wave group until I heard 'Primary'. I immediately ditched my tired old Farrah Fawcett-Majors cut for this adventurous 'kangaroo' style, and have never looked back since."

UK SINGLES

This Week	Last Week			Weeks in	Highest
1	(1)	**This Ole House**	Shakin' Stevens (Epic)	5	1
2	(4)	**Lately**	Stevie Wonder (Motown)	5	2
3	(3)	**Kids In America**	Kim Wilde (RAK)	5	3
4	(7)	**Capstick Comes Home**	Tony Capstick (Dingles)	2	4
5	(15)	**Making Your Mind Up**	Bucks Fizz (RCA)	2	5
6	(9)	**Einstein A Go-Go**	Landscape (RCA)	3	6
7	(2)	**Four From Toyah**	Toyah (Safari)	7	2
8	(13)	**Intuition**	Linx (Chrysalis)	3	8
9	(20)	**D-Days**	Hazel O'Connor (Albion)	3	9
10	(16)	**It's A Love Thing**	Whispers (Solar)	4	10
11	(5)	**Jealous Guy**	Roxy Music (Polydor)	7	1
12	(17)	**What Becomes Of The Broken Hearted**	Dave Stewart & Colin Blunstone (Stiff)	3	12
13	(8)	**You Better You Bet**	The Who (Polydor)	5	8
14	(14)	**Mind Of A Toy**	Visage (Polydor)	4	14
15	(10)	**Do The Hucklebuck**	Coast To Coast (Polydor)	7	5
16	(11)	**Reward**	Teardrop Explodes (Mercury)	6	5
17	(—)	**Night Games**	Graham Bonnet (Vertigo)	1	17
18	(—)	**Attention To Me**	Nolans (Epic)	1	18
19	(6)	**Kings Of The Wild Frontier**	Adam & The Ants (CBS)	7	2
20	(12)	**Planet Earth**	Duran Duran (EMI)	4	12
21	(—)	**Muscle Bound**	Spandau Ballet (Chrysalis)	1	21
22	(—)	**Just A Feeling**	Bad Manners (Magnet)	1	22
23	(—)	**New Orleans**	Gillan (Virgin)	2	23
24	(28)	**Flowers Of Romance**	Public Image Ltd. (Virgin)	2	24
25	(29)	**Up The Hill Backwards**	David Bowie (RCA)	2	25
26	(—)	**Can You Feel It**	Jacksons (Epic)	1	26
27	(—)	**Primary**	Cure (Fiction)	1	27
28	(21)	**Star**	Kiki Dee (Ariola)	6	10
29	(23)	**Good Thing Going**	Sugar Minott (RCA)	2	23
30	(18)	**Slow Motion**	Ultravox (Island)	2	18

BUBBLING UNDER

Watching The Wheels — John Lennon (Geffen)
Skateaway — Dire Straits (Vertigo)
Babes In The Wood — Matchbox (Magnet)
Dogs Of War — The Exploited (Secret)
Banal — Bill Nelson (Mercury)
Theme From Lloyd George — Ennio Morricone (BBC)

US SINGLES

This Week	Last Week		
1	(5)	**Kiss On My List**	Daryl Hall & John Oates
2	(1)	**Rapture**	Blondie
3	(3)	**Keep On Loving You**	REO Speedwagon
4	(7)	**Morning Train (Nine To Five)**	Sheena Easton
5	(2)	**Woman**	John Lennon
6	(9)	**Just The Two Of Us**	Grover Washington Jr.
7	(4)	**9 To 5**	Dolly Parton
8	(13)	**Angel Of The Morning**	Juice Newton
9	(11)	**Don't Stand So Close To Me**	The Police
10	(10)	**What Kind Of Fool**	Barbra Streisand
11	(6)	**The Best Of Times**	Styx
12	(14)	**While You See A Chance**	Steve Winwood
13	(20)	**Her Town Too**	James Taylor and J. D. Souther
14	(17)	**Somebody's Knockin'**	Terri Gibbs
15	(18)	**I Can't Stand It**	Eric Clapton
16	(19)	**Being With You**	Smokey Robinson
17	(12)	**Celebration**	Kool & The Gang
18	(8)	**Crying**	Don McLean
19	(22)	**Don't Stop The Music**	Yarborough & Peoples
20	(—)	**Take It On The Run**	Reo Speedwagon
21	(26)	**Ain't Even Done With The Night**	John Cougar
22	(27)	**You Better You Bet**	The Who
23	(25)	**Just Between You And Me**	April Wine
24	(15)	**Hello Again**	Neil Diamond
25	(28)	**I Love You**	Climax Blues Band
26	(29)	**Time Out Of Mind**	Steely Dan
27	(30)	**It's A Love Thing**	The Whispers
28	(21)	**The Tide Is High**	Blondie
29	(—)	**How 'Bout Us**	Champaign
30	(—)	**Sweetheart**	Frankie & The Knockouts

US ALBUMS

This Week	Last Week		
1	(2)	**Hi Infidelity**	REO Speedwagon
2	(1)	**Paradise Theater**	Styx
3	(3)	**Double Fantasy**	John Lennon/Yoko Ono
4	(4)	**The Jazz Singer**	Neil Diamond
5	(5)	**Greatest Hits**	Kenny Rogers
6	(9)	**Moving Pictures**	Rush
7	(7)	**Crimes Of Passion**	Pat Benatar
8	(8)	**Guilty**	Barbra Streisand
9	(10)	**Arc Of A Diver**	Steve Winwood
10	(6)	**Autoamerican**	Blondie
11	(13)	**Another Ticket**	Eric Clapton
12	(27)	**Face Dances**	The Who
13	(16)	**Dad Loves His Work**	James Taylor
14	(11)	**Zenyatta Mondatta**	The Police
15	(12)	**Back In Black**	AC/DC
16	(18)	**Winelight**	Grover Washington Jr
17	(14)	**Captured**	Journey
18	(15)	**Christopher Cross**	Christopher Cross
19	(29)	**Sucking In The Seventies**	Rolling Stones
20	(23)	**Somewhere Over The Rainbow**	Willie Nelson
21	(21)	**Gap Band III**	Gap Band
22	(22)	**The Nature Of The Beast**	April Wine
23	(17)	**Celebrate**	Kool & The Gang
24	(24)	**To Love Again**	Diana Ross
25	(31)	**Being With You**	Smokey Robinson
26	(26)	**The Two Of Us**	Yarborough & Peoples
27	(20)	**Gaucho**	Steely Dan
28	(—)	**Loverboy**	Loverboy
29	(30)	**Evangeline**	Emmylou Harris
30	(—)	**Grand Slam**	The Isley Brothers

US Charts Courtesy 'CASH BOX'

Above: Five of the evil men responsible for this sick trend — Landscape, they call themselves, in this week's LP listings at 28 with 'From The Tearooms Of Blah Blah Blah Blah To Blah Blah Blah Blah'. Says rhythm computer player Herbert Bandwagon, second from left: "Look, we're not advocating kids turning into robots. All we're saying is, it happens, right?"

UK ALBUMS

This Week	Last Week			Weeks in	Highest
1	(1)	**Kings Of The Wild Frontier**	Adam & The Ants (CBS)	20	1
2	(14)	**Vienna**	Ultravox (Chrysalis)	10	2
3	(5)	**Sky 3**	Sky (Ariola)	2	3
4	(2)	**Face Value**	Phil Collins (Virgin)	8	2
5	(6)	**Face Dances**	The Who (Polydor)	3	5
6	(8)	**Hotter Than July**	Stevie Wonder (Motown)	21	1
7	(4)	**Jazz Singer**	Neil Diamond (Capitol)	19	4
8	(10)	**Manilow Magic**	Barry Manilow (Arista)	34	3
9	(3)	**Never Too Late**	Status Quo (Vertigo)	3	3
10	(12)	**Visage**	Visage (Polydor)	10	10
11	(11)	**Double Fantasy**	John Lennon and Yoko Ono(WEA/Geffen)	20	1
12	(—)	**Intuition**	Linx (Chrysalis)	1	12
13	(7)	**Journeys To Glory**	Spandau Ballet (Reformation)	5	3
14	(—)	**Barry**	Barry Manilow (Arista)	17	4
15	(19)	**Makin' Movies**	Dire Straits (Vertigo)	13	5
16	(—)	**This Ole House**	Shakin' Stevens (Epic)	1	16
17	(17)	**Very Best Of . .**	Rita Coolidge (A&M)	4	16
18	(9)	**Stray Cats**	Stray Cats (Capitol)	6	4
19	(24)	**Guilty**	Barbra Streisand (CBS)	25	2
20	(25)	**Flesh And Blood**	Roxy Music (Polydor)	25	1
21	(—)	**Difficult To Cure**	Rainbow (Polydor)	5	4
22	(—)	**To Love Again**	Diana Ross (Motown)	1	22
23	(—)	**The River**	Bruce Springsteen (CBS)	11	4
24	(22)	**Dirk Wears White Sox**	Adam & The Ants (Do It)	8	17
24	(28)	**Toyah Toyah Toyah**	Toyah (Safari)	3	24
26	(—)	**The Roger Whittaker Album**	Roger Whittaker (K-Tel)	1	26
27	(20)	**Dance Craze**	Soundtrack (2-Tone)	8	6
28	(—)	**From The Tearooms**	Landscape (RCA)	1	28
29	(30)	**Kilimanjaro**	Teardrop Explodes (Mercury)	2	29
29	(13)	**Southern Freeez**	Freeez (Beggars Banquet)	9	10

BUBBLING UNDER

The Flowers of Romance — Public Image Ltd (Virgin)
390 Degrees Of Simulated Stereo — Pere Ubu (Rough Trade)
Reckoning — Grateful Dead (Arista)
Skin 'Em Up — Shakin' Pyramids (Virgin)
Spirit Of St Louis — Ellen Foley (Epic)
Honi Soit — John Cale (A&M)

INDIES 33s

1	**390° Simulated Stereo**	Pere Ubu (Rough Trade)
2	**Who Dares**	Theatre of Hate (SSSS)
3	**Jukebox At Erics**	(Erics)
4	**We Couldn't Agree On A Title**	Various (Deleted)
5	**Prayers On Fire**	Birthday Party (4 AD)
6	**Swiss Ways The Album**	Various (Off Course)
7	**Dome 2**	Dome (Dome)
8	**New Age Steppers**	(O-nu-sounds)
9	**African Girl**	Sugar Minott (RCA)
10	**Information Overload Unit**	SPK (Side Effects)

Chart by: Rough Trade, 262 Kensington Park Road, London W.11

INDIES 45s

1	**Poor Old Sole**	Orange Juice (Postcard)
2	**Sorry For Laughing**	Josef K (Crepuscle)
3	**When It's War**	People In Control (Crammed)
4	**Anything Could Happen**	Distractions (VAT)
5	**Rebel Without A Brain**	Theatre Of Hate (Burning Rome)
6	**Life In Reverse**	Marine (Crepuscule)
7	**Just Like Gold**	Aztec Cameras (Postcard)
8	**Idiot Strength**	Nightingale (Rough Trade)
9	**Make Room**	Fad Gadget (Mute)
10	**Temporary Music No 2 (12")**	Material (Red Records)

REGGAE

1	**Cruising**	Al Campbell (JB)
2	**Give Love A Try**	Trevor Walters (Nationwide)
3	**Be Kind To My Man**	Donna Rollin (Santic)
4	**Put It On**	Love And Unity (Studio 16)
5	**Can't Get Enough**	Johnny Clark (Art & Craft)
6	**Where's My Man**	Cristy Robinson (Student)
7	**Praise Him**	Horace Andy (Joe Gibbs)
8	**Poor & Humble**	Wayne Wade (Greensleeves)
9	**Little Village**	Dennis Brown (Third World)
10	**What's It All About**	Black Army (Third World)

Chart by: Joe Gibbs, 29 Lewisham Way, New Cross, London S.E. 14

DISCO

1	**By All Means**	Alphonse Mouton (Excalibur)
2	**Lock It Up**	Leprechaun (Excalibur)
3	**Intuition**	Linx (Chrysalis)
4	**Lately**	Stevie Wonder (Motown)
5	**Jones v Jones**	Kool & the Gang (Phonogram)
6	**Get Tough**	Kleer (WEA)
7	**Time**	Light Of The World (Phonogram)
8	**Burundi Black**	Burundi Black (Phonogram)
9	**Good Thing Going**	Sugar Minott (RCA)
10	**Love Is Gonna Be On Your Side**	Firefly (Excalibur)

Chart by: HMV – Oxford Street, London W.1

5 YEARS AGO

1	**Save Your Kisses For Me**	Brotherhood Of Man (Pye)
2	**Music**	John Miles (Decca)
3	**You See The Trouble With Me**	Barry White (20th Century)
4	**Pinball Wizard**	Elton John (DJM)
5	**Fernando**	Abba (Epic)
6	**Love Really Hurts Without You**	Billy Ocean (GTO)
7	**Yesterday**	Beatles (Apple)
8	**I'm Mandy, Fly Me**	10cc (Mercury)
9	**I Wanna Stay With You**	Gallagher & Lyle (A&M)
10	**Falling Apart At The Seams**	Marmalade (Target)

Week ending April 10, 1976

10 YEARS AGO

1	**Hot Love**	T. Rex (Fly)
2	**Bridget The Midget**	Ray Stevens (CBS)
3	**Theme From Love Story**	Andy Williams (CBS)
4	**Rose Garden**	Lynn Anderson (CBS)
5	**Jack In The Box**	Clodagh Rodgers (RCA)
6	**If Not For You**	Olivia Newton-John (RCA)
7	**Walking**	C.C.S. (Rak)
8	**There Goes My Everything**	Elvis Presley (RCA)
9	**Remember Me**	Diana Ross (Tamla Motown)
10	**Another Day**	Paul McCartney (Apple)

Week ending April 14, 1971

15 YEARS AGO

1	**Somebody Help Me**	Spencer Davis Group (Fontana)
2	**The Sun Ain't Gonna Shine Anymore**	Walker Brothers (Philips)
3	**Hold Tight**	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
4	**You Don't Have To Say You Love Me**	Dusty Springfield (Philips)
5	**Sound Of Silence**	Bachelors (Decca)
6	**Elusive Butterfly**	Val Doonican (Decca)
7	**Alfie**	Cilla Black (Parlophone)
8	**Substitute**	The Who (Reaction)
9	**Bang Bang**	Cher (Liberty)
10	**Elusive Butterfly**	Bob Lind (Fontana)

Week ending April 15, 1966

20 YEARS AGO

1	**Wooden Heart**	Elvis Presley (RCA)
2	**Are You Sure**	Allisons (Fontana)
3	**Walk Right Back**	Everly Brothers (Warner Bros)
4	**Lazy River**	Bobby Darin (London)
5	**Theme For A Dream**	Cliff Richard (Columbia)
6	**You're Driving Me Crazy**	Temperance Seven (Parlophone)
7	**Exodus**	Ferrante and Teicher (London)
8	**And The Heavens Cried**	Anthony Newley (Decca)
9	**Where The Boys Are**	Connie Francis (MGM)
10	**FBI**	Shadows (Columbia)

Week ending April 14, 1961

NEW MUSICAL EXPRESS NME

IT'S TOO FUNKY IN HERE

NEWS DEREK JOHNSON THRILLS CYNTHIA ROSE

Dexys quit EMI — tour cancelled

DEXYS MIDNIGHT RUNNERS have cancelled all but two dates for their 'Projected Passion Revue', which should have opened a nationwide tour last weekend. The potential audience at the scheduled opening night in Liverpool was told that bass player Steve Wynne was ill, but far more complex reasons have since emerged.

On Monday, the re-shaped group issued a statement saying that the bulk of the tour was off "due to contractual reasons", and added that they have left EMI Records. It now transpires that these two facts are linked, and there's a curious parallel with the recent Bow Wow Wow cancellations in that — having left EMI — they can no longer afford to tour without that company's financial subsidy.

Manager Paul Burton told *NME:* "We've had a big bust-up with EMI, because we didn't want the last single 'Plan B' released, but they went ahead against our wishes. Quite honestly, we can't afford to play a major tour without the necessary backing. We've consulted Queen's Counsel and shall be claiming damages.

"We've already recorded some tracks independently, with Tony Visconti producing.

BOW WOW WOW TO QUIT EMI AND TOUR?

This is getting to be a habit . . . NME's exclusive revelation of the Bow Wow Wow bust-up with EMI, 21.3.81

And right now we're negotiating with other labels, so we hope to get a single out fairly quickly, and then we'll see about re-scheduling the dates." He added that the group are very upset about the situation, and meanwhile all ticket money will be refunded.

Dexys' London agent Rob Hallett said he was still trying to persuade the band to change their minds but, in view of the circumstances, wasn't very optimistic. At press-time, EMI's spokeslady still hadn't been informed of the walk-out, and it fell to *NME* to break the news to her.

The two remaining dates are now Chelmsford Odeon (April 16) and London Dominion Theatre (17). Whether they will sell out remains to be seen, though, as *NME* heard on Friday that ticket sales in Liverpool were surprisingly slow.

Kevin Rowland — a rare live appearance. Pic: George Wilkes

Jake's plaything

STIFF LITTLE FINGERS appear in an upcoming BBC-TV *Play For Today* titled *Iris In The Traffic,* with lead vocalist and guitarist Jake Burns making his acting debut in the production. It's not a starring role, but it's the focal point of the play, in that his conversations with the two leading characters affect the final outcome.

It's set in Ulster three years ago at a time when, in reality, the band were still struggling to break through — and their manager told *NME* that they agreed to appear in the play because it reflected their own problems at that time. The band are also seen performing.

Two enforced changes have been made in the band's extensive tour, starting later this month. The first date in Dublin has been cancelled, due to more stringent regulations following the city's recent fire disaster, so the tour now opens in Belfast on April 21. Cambridge Corn Exchange (April 24) is also off, because of the problems the venue has been experiencing with the local council — and that gig is now switched to Peterborough Wirrina Stadium, 15 miles away.

Clash united —with Bernie

THE CLASH, concerned about the "split" rumours which have been gathering momentum since they abandoned plans for a New Year tour, have announced their schedule for the rest of the year. And to underline their internal harmony, they've confirmed that they have reunited with former manager Bernard Rhodes — from whom they split a couple of years ago, but who is now back "managing the unmanageable".

Right now the band are busy getting together some new ideas for live work though the results won't be seen in this country until much later in the year. That's because they begin an extensive European tour at the end of this month, followed by a visit to the States. At present, their next British tour is planned for October, though a one-off summer appearance can't be ruled out altogether.

The new Clash single 'Magnificent Seven', a track from their 'Sandinista!' album, re-mixed in London by Puerto Rican producer Pepe Unidos, is released by CBS tomorrow (Friday).

RETURN OF THE PRE-FUTURISTS

KRAFTWERK have been lined up for their first British tour for four years — a 13-concert schedule which includes no less than four major London dates.

They visit Edinburgh Playhouse (May 9), Newcastle City Hall (10), Birmingham Odeon (11), Liverpool Royal Court (12), Manchester Free Trade Hall (13), London Hammersmith Odeon (14 and 15), Southampton Gaumont (16), London Strand Lyceum (17), London Hammersmith Palais (18), Bristol Locarno (19), Nottingham Rock City (20) and Sheffield City Hall (21). Promoters are Straight Music.

Tickets are available now from box-offices and usual agencies, priced £4, £3 and £2 — except Liverpool, Nottingham and London Lyceum and Palais (all at £3.50); and Hammersmith Odeon (£4.50, £3.50 and £2.50).

To tie in with their visit, the band release their new album 'Computerworld' on May 5 — not only is it their first on EMI, it's also their first recording since 'The Man Machine', which was issued on Capitol in 1978. A single from the LP called 'Pocketcalculator' comes out on April 21.

Pic: Anton Corbijn

... But Bureau line up major tour

THE BUREAU are set for their first UK tour, an extensive schedule starting at Easter. At least one support act will be featured, though there'll be two at selected venues. The Dexys splinter group — currently recording their debut LP with producer Pete Wingfield — open at London's Forum Ballroom in Kentish Town on April 16, with Subway Sect guesting and tickets at £3. A major London concert has still to be finalised for the latter part of the tour.

After two gigs in the Irish Republic (April 20 and 21), they play Belfast Queen's University (22), Huddersfield Ivanhoe's (24), Dundee University (25), Fife St. Andrew's University (26), Glasgow University (27), Leeds Warehouse (28), Keele University (29), Cleethorpes Peppers (30), Sheffield Polytechnic (May 1), Brighton Jenkinsons (3), Aberystwyth Town Hall (4), Colwyn Bay Pier Pavilion (5), Newcastle Mayfair (8), Durham University (9), Lancaster University (10), Edinburgh Tiffany's (11), Shrewsbury Music Hall (13), Manchester Polytechnic (14), Nottingham University (15) and Leicester Polytechnic (16).

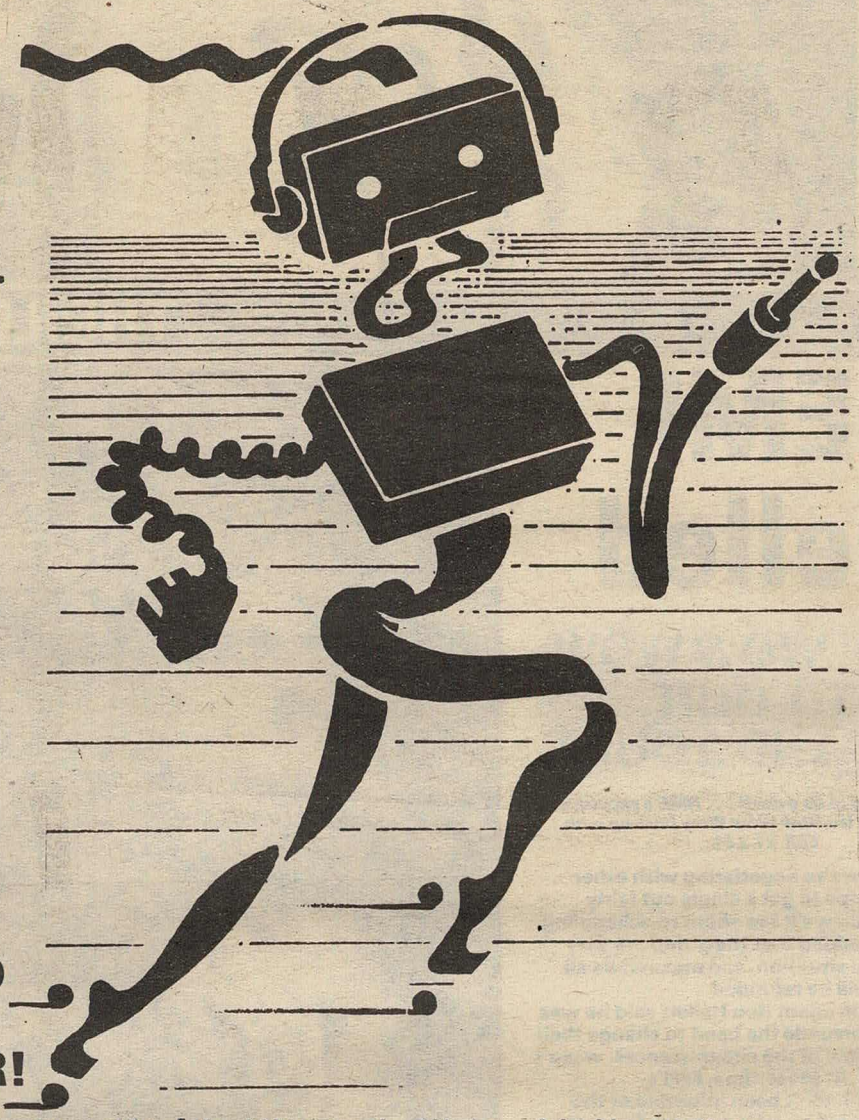
THE BEAT have now confirmed the major London show which will climax their nationwide tour, announced last week — at the Rainbow Theatre on May 31. As at all other venues, tickets are at the standard price of £3.50, apart from those selling at £2.50 on production of a UB40 dole card. There will be three support acts, and the first two confirmed are **The Mood Elevators** and **Linton Kwesi Johnson**. The band have also added to their schedule a date at St Austell Cornwall Coliseum on May 27 — there'll be two supports here, with **Nervous Kind** so far finalised.

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1, England. Annual subscription $79.00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing in the USA by Publications Expediting Incorporated, 200 Meacham Avenue, Elmont, New York 11003, USA.

C81 marches on!

You've all heard it — now tell us what YOU thought of it...

YOUR CHANCE TO WIN A DOUBLE CASSETTE PLAYER!



GOSH! WE'RE — UM — overwhelmed by your response to the NME/Rough Trade C81 project. What we mean is this: we thought you'd like it, but . . . *30,000 applications??* What can we say but GOSH!

Anyway, by now everybody who participated should have received their cassettes and played 'em to death, getting suitably delighted/disgusted/confused in the process, so this is where we proceed to stage two of the project.

What we'd like you to do is let us know what you actually thought of the little bleeder once it plopped through your letterbox. About 600 wordsworth, either typed or written with a legibility index of over 99⅞%, would go down the proverbial treat.

We'll all have a good read and the one which we feel proves its point will cop an editorial gift of a brand new double cassette battery/mains radio recorder. To simplify things, you have two cassette decks that enable you to transfer a recording direct from one cassette onto another, as well as all the other things that you can do with cassette decks.

The best four runners-up will each receive packs of high-quality blank cassettes.

And if you're really hot, there's every possibility that you'll be invited back to submit a few more examples of your writing skills — and who knows where that can lead . . .?

Enclose this coupon with your review to:—

C81 REVIEW, NME, 5-7 Carnaby Street, London W1V 1PG

NAME.....

ADDRESS .....

.....

PHONE..... **AGE**.....

All C81 reviews must be received by May 1, 1981.

...Just be thankful you didn't have to mail 30,000 of them out

By the ROUGH TRADE collective

WE'VE NOW posted out 25,500 of the little buggers — so it seems reasonable to say that the C81 cassette has not only been well received, but that it should have been received by everyone with the exception of the overseas orders which go out this week. People who neglected to include postage and packing charges were sent their C81s last, a small penalty.

Orders are still coming in at the rate of about fifty per day as opposed to two thousand per day early on.

There are several remarkable aspects of this whole episode which surprised us, aside from the sheer volume of demand. For one thing, whilst Rough Trade and *NME* stand to lose a bit of money on the offer (we hadn't figured on the bank charging us 11p per cheque, nor did we realise that it would take four extra people working four weeks to process the orders), the bands who contributed tracks will make more (at two pence per cassette) than they usually make on a single!

Furthermore, no one realised that the Buzzcocks track would be their last recorded release, and one of the best of their recent material.

Defective cassette complaints have been amazingly rare, about one hundred or so. This seems to be a far lower rate of faulty returns than the average record.

The most common defect seemed to be snapped tape and sticky mechanisms, although one reel of bulk tape (enough to make 28 cassettes) was wound into shells backwards. Since we have received only five of these for replacement, we must assume that there are 23 people out there somewhere who think that the "funny-sounding" gibberish of the tape playing in reverse is the mythical "Rough Trade Sound".

Believe it or not, not one complaint about the musical content has surfaced, although everyone has their favourite tracks above others. Embarrassingly, some effusive souls have gone over the top with comments like "historical", "best modern music compilation ever" (yawn), or . . . eighty-one minutes of anything for £1.50 is good" (Mike Read on *Roundtable),* etc.

The really exciting thought is that 25,000 people have bought music by such up-and-coming obscurities as Furious Pig, Aztec Camera and Virgin Prunes and some of them are bound to seek out their other recordings as a result.

C81 will be released as the first item of the Rough Tapes cassette catalogue and will be on sale in shops right after the Easter Bank Holiday. We will continue to sell C81s for £1.50 with the requisite *NME* coupons and 25p P&P until April 15.

Although C81 is virtually a double album it will wholesale for £2.65, the usual price of one R.T. LP, and we hope most shops will sell it for around £3.65.

It should be noted that two tracks which are on the *NME* coupon version, namely The Specials' 'Raquel' and 'Don't Get In My Way' by Linx, will not be included on the general release version at the request of Chrysalis Records. The space will be filled with 'Bourgeois Blues' by Panther Burns, a Memphis, Tennessee combo featuring Alex Chilton, and 'Jackanory Stories' by The Television Personalities. Neither of these tracks even remotely sound like ska or disco. We are especially grateful to the other bands and labels who have allowed us to continue to make their songs available on this cassette.

Was it all worthwhile? Did it accomplish what we had intended? Should we do it again?

Does the Pope shit in the woods? Is the bear Catholic?

Debbie does Dallas?

HAS MS Deborah Harry been sucked into adspeak? According to a revealing little interview in *People Weekly* magazine, the Vanderbilt effect may have rubbed off. Apropos of those figure-hugging denims (sorry, designer jeans), Debbie testifies:

"Once commercials meant losing your status. Today it's just the opposite. They're terrific advertisements for yourself. They capitalize on your identity."

All those long words! But they don't seem to mean very much!

Later in the spiel it is revealed, though not for the first time, that Blondie in *some shape or other* are to record their new album with Nile Rodgers and Bernard Edwards of the Chic organ. It is rumoured that a fair number of session men will grace the grooves again because the new stuff is "too complex' for the older hands (durrr).

In fact a Blondie split shock wouldn't raise too many eyebrows now. Debbie has started to call the group thang "a collective set-up". Maybe she'll want to reform that Wind In The Willows outfit ...?

Pic: Claude Gassian

Towards the fag end of the article Debbie starts to hang loose. She confides that "I'm a little homemaker at heart". Yuksville. She drives a Honda.

As for the surrogate hubby in Harry's life, well, Chris likes to put his feet up, smoke a joint and watch TV. Sounds like a regular guy.

Hold on though, Blondie fans! Later, in *another People,* the wizened figure of Lou Reed is heard to speak of his current plans. They involve Miss Domestic too! Lurid wants to start work on songs for a cartoon feature starring Debsy.

If that doesn't get past the cutting room floor then Uncle Lou may find a mug to film his '73 soap opera *Berlin.* And so like a dog the decadent returns to the scent of his former glories.

BUSTER HOLMES

Virgin fool-out

"BRANSON'S bombshell" ran the front-page headline in last week's *Music Week.*

In the story underneath, the music biz trade paper was able to reveal new plans by Virgin boss Richard Branson which promised to revolutionise the whole industry, if not wipe it out altogether. In an interview with *MW's* editor, Branson outlined his brilliant scheme to pipe music into every home using the cable TV system, so rendering records and tapes redundant. Branson went on to set out the legal, technical and financial complexities of his project in laborious detail.

The only snag was . . . it was one gigantic wind-up. The yarn was no more than a hoax, timed to appear on April Fool's Day. But beyond Branson's mischievous sense of humour, the prank was motivated by a desire for REVENGE.

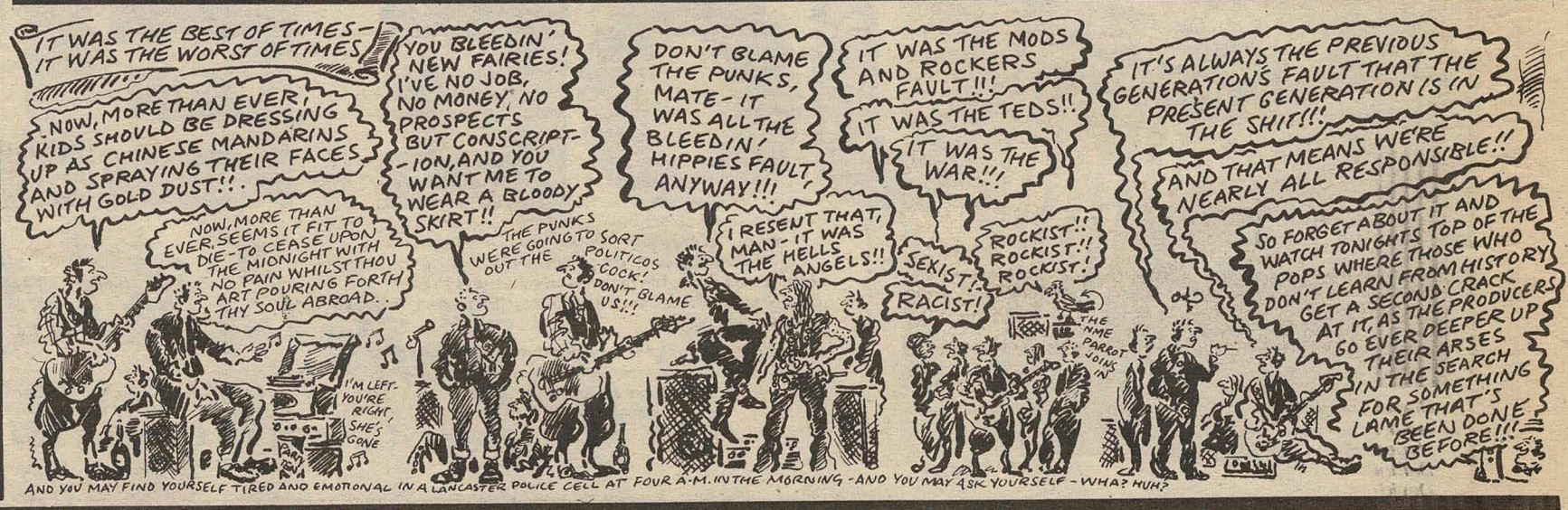
It seems the youthful tycoon had identified a *Music Week* reporter as the informer who's been passing nasty tales about him on to *Private Eye.* Deciding that retaliatory action was in order, the bearded supremo took the *MW* editor out to lunch and perpetrated the dastardly dupe. In a Virgin press release crowing over the affair, the man whom the *Eye* likes to describe as a "teenage megalomaniac" smugly describes himself as "pleased".

● AND ON the subject of hoaxes, April 1st variety, it should hardly be necessary for us to point out that our page three news story last week, announcing Ginger Baker's intention to join Public Image Ltd, was a load of cobblers. In fact it's common knowledge that following Baker's departure from Hawkwind, he's taking up residence as third drummer with Adam And The Ants.

□ **THE NATIONAL FRONT** has stated its intention to march in Ealing, West London, on Saturday, April 25th — the Saturday nearest to the second anniversary of their Southall meeting which led to the death of Blair Peach and the arrest of over 300 people. The Anti-Nazi League has called for a massive counter-demonstration,

NOT ONLY ROCK & ROLL

LOWRY


IT WAS THE BEST OF TIMES - IT WAS THE WORST OF TIMES!
NOW, MORE THAN EVER, KIDS SHOULD BE DRESSING UP AS CHINESE MANDARINS AND SPRAYING THEIR FACES WITH GOLD DUST!!
YOU BLEEDIN' NEW FAIRIES! I'VE NO JOB, NO MONEY, NO PROSPECTS BUT CONSCRIPT-ION, AND YOU WANT ME TO WEAR A BLOODY SKIRT!!
NOW, MORE THAN EVER, SEEMS IT FIT TO DIE - TO CEASE UPON THE MIDNIGHT WITH NO PAIN WHILST THOU ART POURING FORTH THY SOUL ABROAD.
I'M LEFT - YOU'RE RIGHT, SHE'S GONE
THE PUNKS WERE GOING TO SORT OUT THE POLITICOS
COCK! DON'T BLAME US!!!
DON'T BLAME THE PUNKS, MATE - IT WAS ALL THE BLEEDIN' HIPPIES FAULT, ANYWAY!!!
I RESENT THAT, MAN - IT WAS THE HELLS ANGELS!!
IT WAS THE MODS AND ROCKERS FAULT!!!
IT WAS THE TEDS!!
IT WAS THE WAR!!!
SEXIST!
RACIST!
ROCKIST!! ROCKIST!! ROCKIST!
THE NME PARROT JOINS IN
IT'S ALWAYS THE PREVIOUS GENERATIONS FAULT THAT THE PRESENT GENERATION IS IN THE SHIT!!!
AND THAT MEANS WE'RE NEARLY ALL RESPONSIBLE!!
SO FORGET ABOUT IT AND WATCH TONIGHTS TOP OF THE POPS WHERE THOSE WHO DON'T LEARN FROM HISTORY GET A SECOND CRACK AT IT, AS THE PRODUCERS GO EVER DEEPER UP THEIR ARSES IN THE SEARCH FOR SOMETHING LAME THAT'S BEEN DONE BEFORE!!!
AND YOU MAY FIND YOURSELF TIRED AND EMOTIONAL IN A LANCASTER POLICE CELL AT FOUR A.M. IN THE MORNING - AND YOU MAY ASK YOURSELF - WHA? HUH?

The historic Million Dollar Quintet (L-R): Jerry Lee Lewis, Carl Perkins, Elvis Presley, Johnny Cash, Annabella Lu Win.

Million Dollar Quartet debut — after 24 years

By ROY CARR

THE MILLION Dollar Quartet is a group that every card-carrying Elvis Presley fan has heard about but, up until recently, never actually heard!

Tuesday, December 4, 1956 and Carl Perkins was recording 'Matchbox' when a somewhat *euphoric* Elvis cruised unexpectedly into Sun Records' hole-in-the-wall studio, eased the still relatively unknown Jerry Lee Lewis off the piano stool and, with spectator Johnny Cash later making up a foursome, spent the afternoon *speeding* through a selection of traditional gospel songs plus a few current rock and roll hits.

Pictures were snapped and columnist Robert Johnson filed a short report for the Memphis *Press-Scimitar*, which concluded: "If Sam Phillips had been on his toes, he'd have turned the recorder on when that very unrehearsed but talented bunch got to cutting up on 'Blueberry Hill' and a lot of other songs. That quartet could sell a million."

Johnson greatly underestimated Phillips' sense of occasion, because in fact Sam The Man *had* kept the tapes rolling throughout. But with Elvis having been transferred to RCA a year earlier, the off-the-cuff session tapes were felt to have no real commercial viability and were quickly forgotten.

Forgotten, that is, by everyone except the fans of all four participating artists. Over the next 25 years the Million Dollar Quartet legend was perpetuated, with much speculation as to precisely what songs were performed and whether it truly was, as Phillips insisted, a spiritual awakening or just a bunch of cat-clothed pill-poppers holy rolling.

A couple of years before Presley made that one last trip to the john, these tapes (which Shelby Singleton Jr had acquired when purchasing Sun) became the jackpot in a series of legal shuffles concerning precisely who had the legal authority to market them. Carl Perkins seemed to be the obvious claimant by virtue of the fact that it was he who paid for the studio costs.

The main obstacle appeared to be Elvis' RCA contract. Before the tapes could be legally released, written approval had to be given by all participants. Seemingly, there were those who wanted it released and those who (unless the price was right) didn't.

Anticipating a mutually agreeable compromise, it's alleged that Singleton had a sleeve designed and test pressings and sample cassettes made. However, before anything was finalised, Elvis died. Stalemate.

Now it seems that unauthorised sources have mysteriously acquired the tapes and distributed a professionally packaged album containing half-an-hour of spirited highlights. Predominantly gospel, Elvis leads whilst Carl and Jerry Lee harmonise on such cuts as 'Just A Little Walk With Jesus', 'Peace In The Valley' and 'Farther Along', Presley imitates Hank Snow on 'I'm With The Crowd But So Alone', Bill Monroe on 'Little Cabin On The Hill', and prior to crooning 'Don't Forbid Me', claims that the song was custom-written for him, not Pat Boone.

Elsewhere, Jerry Lee gets to warble 'I Walk That Lonesome Valley' and Carl Perkins 'I Shall Not Be Moved'. A clash of Titans maybe — but its true value is as a fly-on-the-wall curio.

Glenda Jackson (above) jammed with The Mo-dettes last week at the opening of the new plush Rainbow 2 club. Various Specials, Au Pairs, Gang of Fours, Madness, Damned — and even an Alex Harvey — were observed. Pic: David Corio.

And the (money) war drags on

ELVIS PRESLEY is believed to have been the richest-ever entertainer, receiving in excess of one billion dollars during his career — yet when he dropped dead his estate was valued at only ten million net.

Now Blanchard E Tual — the attorney appointed by Shelby County Probate Court to protect the interests of the sole beneficiary, Presley's daughter Lisa Marie — has voiced his concern over the handling of Elvis's estate.

Last May, the executors of Elvis' will (including ex-wife and Scientologist convert Priscilla) requested court approval guaranteeing Presley's manager Colonel Tom Parker half of the estate's annual income. Tual went for the jugular, submitting a 300-page report which, amongst many things, alleges that since Presley's death the Colonel had "violated his duty to both Elvis and to the estate."

The report further claims that Parker's slice of the cake was indefensible, and that many of the deals the high-rolling Colonel negotiated after 1973 were lacking in business acumen. The report theorises that the reason why Parker did so well out of this relationship was that Parker was "aggressive, shrewd and tough — his strong personality dominated Elvis, his father and all others in Elvis' entourage." Whereas, it suggests, "Elvis was naive, shy and unassertive."

Not only is Tual demanding that Parker's deal be discontinued, but that the Colonel — still recuperating from a broken arm and shoulder sustained in a fall — should be made to repay *all* his earnings from all things Elvis since the singer's death.

ROY CARR

THE HI-FI SURPLUS STORE

We specialise in **surplus, ex demonstration** and **ex service** equipment- all usually 'as new' and generally with makers box and instructions- plus some incredible offers on **brand new sealed equipment**. We've a busy **used gear** section too (try us for a cash or part-exchange quote).

Space permits only a **few examples** - these are genuine prices (subject to availability) inclusive of VAT. **If you don't see your requirements here, please phone!**

AMPLIFIERS
Akai AM-U01 20WPC £49
Akai AM-U02 28WPC £59
Akai AM2250 25WPC £39
JVC AM-150WPC Mini amp £169 (Used) £55(New)
Sansui A-40 25WPC only £89 (new) £129 (used)
Sansui A-80 65WPC £129
Technics SU8077 (black) 62WPC £85
CASSETTE DECKS
Akai GXC-75D11 3head/3Mot/Logic £169
Akai CS-M02 Met/Dolby Yes! Only £75 (used)
Akai AD-M600 Met/2Mot/IC Logic £115 (New)
Pioneer CT-300 Met/IC/Logic £17
Teac A-108 2-track Sync/Dolby £25
Stereo top loaders from £25
Dolby cassette decks from £85
PORTABLES
Panasonic RX5500 Dolby stereo portable cassette/radio £155
Sharp Portable 10" TV/Cass/Radio £125 (New)
Sinclair Microvision w/case £89 (New)
Waltham Personal HiFi Stereo cassette player w/phones £35 (New)
Cassette/Radios. £. and ex-service ranges from £29
TUNER/AMPLIFIERS £89
Akai AA930 40WPC FM/AM £89 (New)
Tensai TR1045 48WPC FM/AM £189
Marantz 2330 140WPC Special £49 (Used)
Yamaha CT500 22WPC FM/AM/Mixing

TUNERS
Akai AT-K02L Slimline FM/AM £39
Marantz ST500 Digital preset £39
Sansui T-80 Digital / Analogue scale £79 (New)
TURNTABLES
Akai LP-2600 D/Drive, Quartz lock £89
Akai AP-B30C B/drive, auto with cartridge £39 (New)
Akai AP-D30C D/Drive, s/auto with strobe £59
Marantz 6025 B—Drive, auto with cartridge £35
Garrard 86SB B/Drive, auto with cartridge £25 (Used)
SPEAKERS
Akai SR930 2-way IB system. 40W £39 pr
ARS. Superb 2-way system only £99 pr (New)
Mordaunt Short Festivals £115 pr (New)
Richer Bookshelf Monitor £39 pr (New)
Tensai 2-way 'Micro' System £39 pr (New)
3-WAY Speaker pairs from around £49 (New)
Plus ever-changing selection of USED pairs.
OTHERS
Akai 1722 Mk2 R/R, 2 speed, 7" reels, integrated amplifier and speakers £129
Hitachi TRK9140E Mobile HiFi, 2 speakers, Tuner, Cassette (Met), 15WPC. Complete £139 (New)
Hitachi SDT-115 Music Centre w/spks £149
Marantz 4025L Cass/Tuner/Amp £129
Rotel 7x2 Graphic Equaliser £49
Rotel Micro System. Amp/Tuner/Cass/TTable/spks. 25WPC RMS. Complete only £275
Tensai 10x2 Excellent Graphic Equalizer £89 (New)
Panasonic SG4000 Music Centre with speakers £209

AMAZING CASH PRICES ON CASSETTE TAPES!!

AKAI SYSTEM ONE T/Table/ Amp/Spkrs Complete 20WPC £125	3 x Sony CHF C60	£1.55
	2 x TDK AD C90	£2.30
	3 x TDK D C90	£2.48
	2 x BASF CRO2 Mk2 C90	£2.80
	2 x TDK SA C90	£2.95
	VHS Video. 3 hour from	£6.99
	TDK Metal C90	£3.75

AKAI SYSTEM TWO T/Table/ Amp/Speakers plus Cass. & Tuner Complete £209

All equipment is **fully guaranteed** for 12 months (6 months on used).

THE HI-FI SURPLUS STORE
62-64 WEYMOUTH ST., LONDON W1
(01) 486-9981
OPEN Mon-Fri 9.30-6.00 and Sat 9.30-4.30

STRAIGHT MUSIC PRESENTS
2003 REVUE
classix nouveaux
THEATRE OF HATE
BIDDIE & EVE
KAN KAN
Naked Lunch
RAINBOW THEATRE
232 SEVEN SISTERS ROAD, N7
SATURDAY 11th APRIL at 8.00
TICKETS £3-00 (INC VAT) ADVANCE THEATRE BOX OFFICE, TEL: 263 3148/9, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS OR ON NIGHT

MCP presents
TOYAH
ODEON THEATRE: HAMMERSMITH
FRIDAY, SATURDAY, 5th & 6th JUNE 8.00pm
Tickets £3.50 £3.00 £2.50
Available from B/O Tel. No. 748 4081/2, L.T.B. and Premier

COME TO
HIGH FIDELITY EXHIBITION 81
CUNARD HOTEL EXHIBITION CENTRE HAMMERSMITH
★ OVER 100 BRAND NAMES ON DEMONSTRATION AND DISPLAY — FRI APRIL 10 10 a.m. - 7 a.m.
★ NEW PRODUCTS ON FIRST TIME RELEASE — SAT APRIL 11 10 a.m. - 7 p.m.
FREE ENTRY
FREE CATALOGUE — SUN APRIL 12 10 a.m. - 4 p.m.
HI-FI 81 - MAKE IT A DATE!

Reagan gunned down in Sweeney!

SANE FOLKS LEAVE NO TRACKS

IN TEN YEARS' time, I'll remember ***The Sweeney*** (ITV repeats, Monday). Shortly after Jack Reagan's bout of severe self-criticism ("I drink too much, smoke too much and sit around on me arse all day") an ITN NEWSFLASH jack-in-the-boxed the latest rumours about the other one's fire-arm incident.

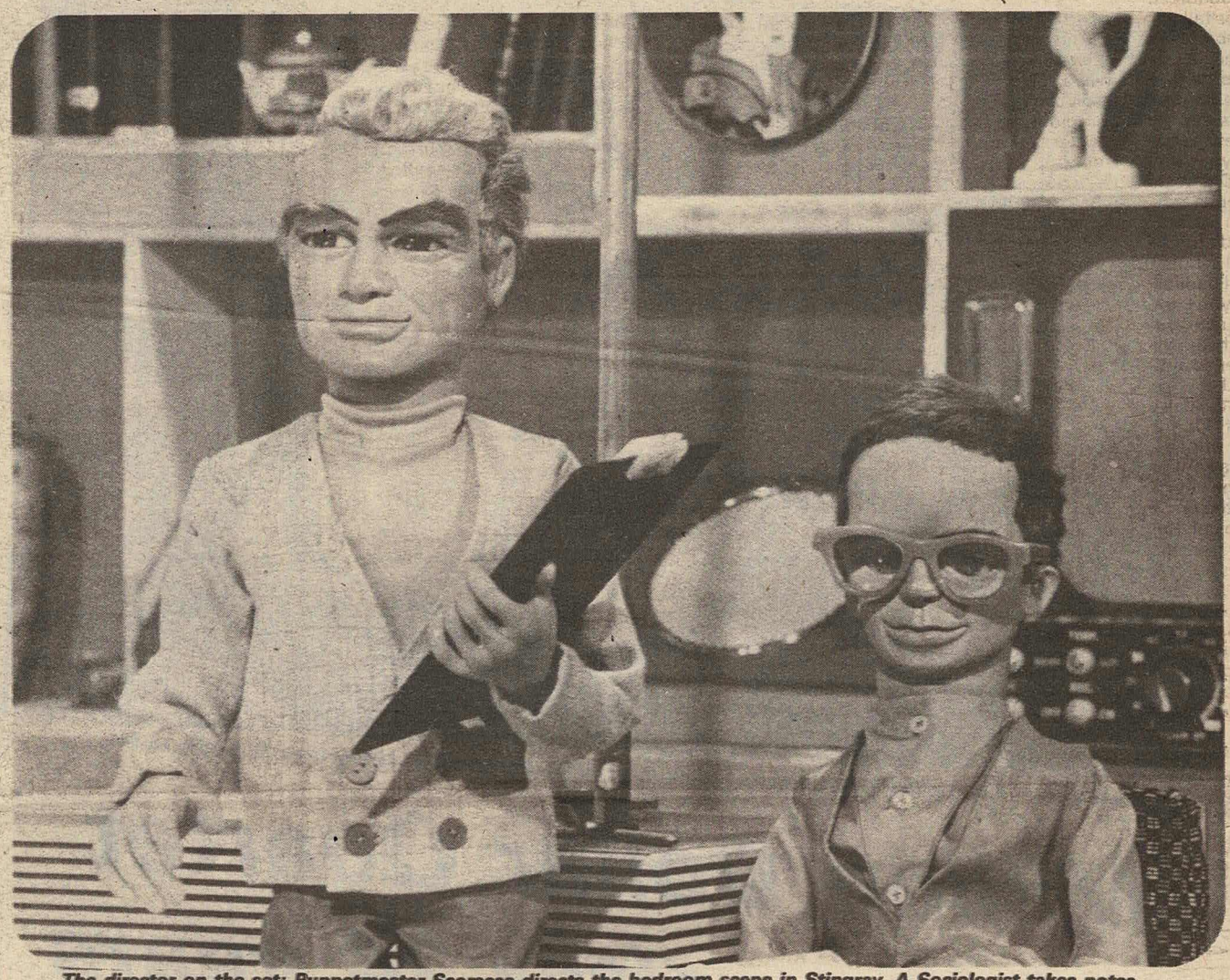
Later in the week, a letter in the *News of the World* — I only take it in preparation for the time they ask me to do ***What The Papers Say*** you understand — wrapped it all up for me. A woman had woken up her settee settled husband with the words, "Reagan's been shot."

"I know," replied her man, "I've seen them all before."

Omnibus (BBC1, Tuesday) was a talking heads collage of esteemed British actors and actresses, taking turns with anecdotes about things like 'dying' and 'corpsing' — drying up and inopportune laughter to you and me. If I say that John Warnock Hinckley died and President Ronald Reagan didn't, I hope you won't think me unsuitably flip (har har). Hinckley's just about to squeeze the trigger and . . . "hang on a minute, *which* way did Robert De Niro look?" A million times he's seen that film on bootleg video and *now* he has to forget. The fatal margin for (t)error.

Still, it meant clips from *Taxi Driver* on the teatime news — even if the media did get the narrative as twisted as Hinckley's psyche. Just for the record: the whacko in the film didn't try and shoot presidential candidate Charles Palantine

By IAN PENMAN



The director on the set: Puppetmaster Scorsese directs the bedroom scene in Stingray. A Sociologist takes notes . . .

because child prostitute Iris (Jodie Foster) rejected his advances — he'd rejected *her* (professional) advances and was in a huff because Betsy (Cybill Shepherd) who worked for Palantine rejected him. He tried to shoot Palantine because he'd been to Vietnam and was taking these pills that he didn't ought to have and, as Scorsese said on The South Bank Show, he's "a bit irritable" to begin with. He doesn't chicken out — the Secret Service spot him, which is more than they did with Hinckley.

PLOT FROM HOLLYWOOD SEX FILM the headline bawled, but sex is one of the last things you'll see in a film directed by Scorsese and scripted by Paul Schrader (which *Taxi Driver* was) — and De Niro steadfastly refuses to disrobe for movies as well. After his embarrassing attempt at a speech on the ***Academy Awards*** (ITV Wednesday held over from Tuesday) one can only speculate that maybe he's as inarticulate without his trousers as he is without a script; he dedicated the Oscar to "all the horrible things happenin' in the world" or some such nonsense. Johnny Carson got nearer the mark in his opening description of the Awards as an occasion when all the big stars got together to "thank all the little people they've stepped on the rest of the year round."

Suffice to say that if the majority of pics didn't already do a good enough job of damning Hollywood, then the Awards did. ***Afternoon Plus*** (ITV Thursday) — which features some of the most economic and intelligent interviewing on TV — held a mausoleum (sic) on the British Film Industry and stirred up some fierce arguments in the ranks.

Why is our well-intentioned industry dead whilst the slimy Americans thrive? I hear they take 'COCAINE'. What is this tonic we always hear the idle rich are taking? I don't know myself, but I think we should be sold, uh, told.

Another of the *Taxi Driver*/Hinckley news reports said that the film's climax featured the crazed gunman shooting it out in a "room full of men". Hmmm. The way that Travis got into the room is

probably not what Gary Glitter was talking about in ***Arena*** *(Did You Miss Me?,* BBC2 Saturday) when he said that the only way to enter a room was to do it in the Hollywood tradition. That is, *make* an entrance: glide down the stairs, pause, enter, lose one of your heels, tumble . . .

Did You Miss Me? was pretty standard bio-pic fare, featuring the Star as Human in various Ordinary Settings (steam baths, old school, corner he used to sell papers, *Desert Island Discs* — you know the sort of places you find yourself most days). Only the glimpses behind the scenes at *Desert Island Discs* and some old *TOTP* footage made it all worthwhile.

If Glitter is an old childhood toy ripped apart and explained away out of all mystique (to think how hip I was considered as the first in the class to own a copy of 'Rock'n'Roll Parts 1 & 2'!) then the other Big Event of the week restored every rose tinted hue of youthful memory and imagination. 5 - 4 - 3 - 2 - 1 - THUNDERBIRDS ARE GO! The return of Sylvia and Gerry Anderson in the shape of the rerun of ***Joe 90*** and ***Thunderbirds*** (ITV, Saturday) has been matched recently only by BBC's stingy repeat of one ***Man From U.N.C.L.E*** episode, and could be beaten only by a weekly slotting together of ***Danger Man*** and ***The Prisoner***. . .

FILMED IN VIDEOCOLOUR AND SUPERMARIONATION, ***Thunderbirds*** was always my favourite but ***Joe 90*** won my heart this weekend — particularly its opening sequence: tapes whir in the Big Rat machine and Joe is transformed from an ordinary nine-year-old boy into World Intelligence Network's sharpest agent whilst sitting inside something that looks like an animated Terry's chocolate orange. Then *the* cheesiest, cheeriest possible '60s theme music starts up — bring them all out on an EP, whoever controls these things!

Penman settles down for another rerun of 'A Structuralist Approach To Stingray'.

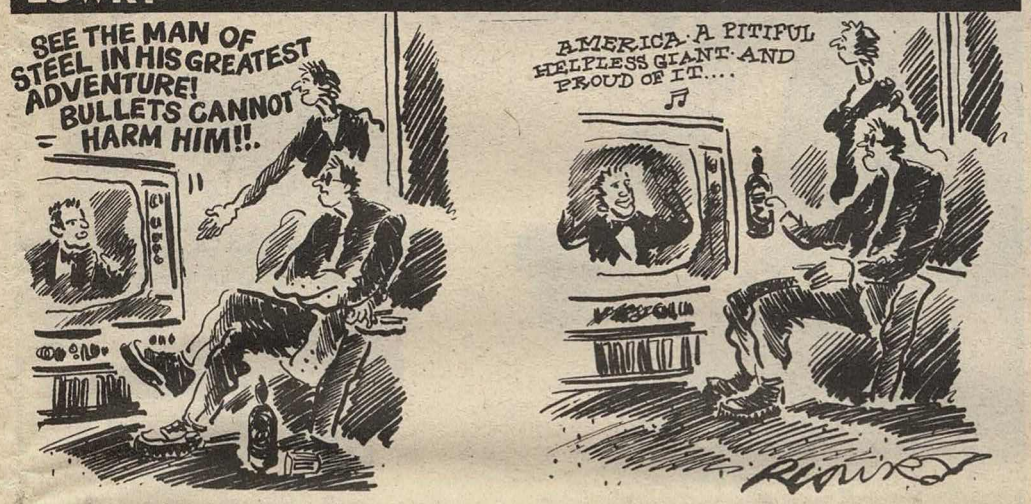
The realism! The sociopolitical undercurrents! After a long night's conflab the men all have five o'clock shadow; Joe is on the trail of the top secret Russian M.I.G. 242 *(Cont. page 61 — Ed.)*

Of other little coincidences and Great Events during the week, I particularly liked the commentator who, reporting on a Grand National contender that had to bow out beforehand, pinned the cause down to the horse "stepping on a flintstone" during a training run. Bring them back, too, ITV: *"W-I-L-M-A!!!"*

In ***Mork And Mindy*** (ITV, Saturday) Robin Williams (see page 44) opened the episode arriving home from the movies with a couple of kids and said: "And if you're real good I'll take you to see Popeye *again.*"

And I'll just sign off with one quote from a Mexican mystic in ***The Outer Limits*** (BBC2, sometimes Friday, sometimes Saturday): *"Sane* people leave no tracks." Whatever *that* means.

LOWRY



"What's this — Superman 2?"

"No — Ronald Reagan's latest press release."

[I THOUGHT I HEARD A]

-HEARTBEAT-

New 45 from the

iNMaTES

C/W

TALLAHASSIE LASSIE

[previously unissued]

ada 63

The superb new album from SANTANA
£3-99 album or cassette
SANTANA
Featuring the single 'Winning'
Co-produced by Carlos Santana and Bill Graham
Boots
From Boots Record Department. Subject to availability and release date. Price valid until at least May 23rd 1981.

A Paul Loasby for Kitsch presentation
THE MIDNIGHT RUNNERS PROJECTED PASSION REVUE
featuring
Dexys Midnight Runners
Plus Dancing from
TORQUE
And Comedy & Chat from
THE OUTER LIMITS
DOMINION THEATRE
FRI. 17th APRIL 8pm
Tkts £3 and £3.50 from box office, Dominion Theatre, Tottenham Court Road, W1, tel. 01 580 9562 and usual agents
BRIGHTON DOME
SAT. 18th APRIL 7.30pm

THE COWBOY CATALOG

More exciting than a book. Far more colourful than a travel brochure. Takes you on a fascinating tour through cowboy country. Complete guide to cowboy gear: boots, jeans, saddles, spurs, hats, shirts, belts and buckles—more. What to buy and where to buy it. Packed with unusual features: Western movies, cooking on the trail, the cowboy code, horse and cattle brands, trucks and trailers; Texas talk, rodeos . . . Almost 200 pages, 400 pictures—many in full blazing colour—most taken specially for this catalogue. It's a Texan treat!
The cowboy Catalog. Only £5.95.

To: Mail Order Music, Camden House, 71 High Street, Newmarket, Suffolk. I'd like to be a better cowboy. Please tell me how. I enclose £6.50 which includes p&p

Name _____
Address _____

J15B Block Letters Please

R
ED S
KIES OV
ER PARA
DISE

Fischer-Z

NEW ALBUM
& CASSETTE LBG 30326
OUT NOW
FEATURING MARLIESE

LIBERTY

Play lead Guitar within hours

The 1981 easy way to learn modern music, is specially recorded lessons that will save you years of frustrated struggling on your own.
- You learn enjoyably and easily in your own home at your own speed.
- No need to read music. You can have the lesson again and again.
- Hundreds of satisfied students.

Lead Guitar Course
Solos and modern lead runs are played for you on 60-minute cassettes with back-up teaching books. The guitar course is personally prepared by Jack Wilcock who has 19 years experience of teaching and playing for BBC and EMI record sessions, TV and films.

Modern Drumming
All the solos and modern drum breaks are played for you on cassette to practice with. You can actually hear how a drum break sounds.

Please fill in the coupon and tick the box for FREE details of the course you require. NO OBLIGATION
POST NOW TO:
JACK WILCOCK TEACHING TAPES
7 Heaton Close, Newark, Notts NG24 2LE

Jack Wilcock
LISTEN & PLAY
Teaching Tapes

Name _____
Address _____
NME 72
Guitar Course ☐ Drum Course ☐

The Colours Out Of Time — a motley Crewe

By MAX BELL

CREWE, Cheshire, does not have a reputation for producing great rock and roll bands. In fact, it doesn't spring to mind for producing anything much at all.

While the north western section of England has been noteworthy for throwing up the second onslaught of important new stylists — from Joy Division/New Order to the wildly divergent Liverpool scene, Crewe has remained off the map of discovery.

This state of affairs is just about to change with a vengeance.

The Colours Out Of Time are not merely ambassadors of Cheshire's new fruit (they reckon the locals hate them anyway, preferring B-52s if they're art students and writing 'A' on their backs if they just discovered punk); The Colours Out Of Time have just made the best independent record since God only knows when.

Deriving their name from an H.P. Lovecraft collection and their label (Monsters In Orbit) from a Jack Vance story, the Colours Out Of Time already present a conceptual ideal that is hard to ignore. The band is more important. Founder members Dave Morrison (guitarist) and wild singer Steve 'Rene' Reynolds are part of the '77 class who left school and didn't have any ambition on the face of this earth except to form an exciting band. They flirted with TV Eye, became The Tall Buildings for a while and came second in a Battle of the Bands concert held in Stoke. What an honour! Morrison recalls that "we blew all the other groups off the stage but the local favourites Significant Zeros still won."

Unable to secure regular work in Crewe, Morrison and Reynolds found themselves second on the bill at Manchester's City Fun benefit where "we went down just as well as Orange Juice. Which is not very well at all. The guy who organised that, Martin X, just reviewed our single in *City Fun* and he slammed it mercilessly."

Mr X can safely be presumed to be stone-deaf as the Colours Out Of Time record, 'Rock Section'/'Mambo Girls Mango'/'Dancing With Joy', is *the* one masterpiece of realised potential that has not been witnessed from any new phenomenon since Joy Division's first album and Echo's Zoo extravaganzas. In fact I am absolutely certain that if they too had come out of Manchester or Liverpool they wouldn't now be releasing their debut record.

Morrison recalls: "We played on Echo's third ever show at Tingle Tangles when they still had the drum machine. I'm very glad those groups have made it but I feel that we are equals to all of them."

The Colours Out Of Time are not bitter at being thus far ignored and are now ready for the big push, recognising that it won't necessarily begin at home. Their rhythm guitarist Andy Pennance manages to sneak in the odd live appearance at Alsager College but "there is nowhere to play here. In 1977 you could walk around this place in drainpipes and have long hair and get called out for being a punk. Now the Anarchy kids are all ove the town. They caught on in 1980, nothing had even filtered through from Manchester until then."

Morrison and Reynolds produced their single with an engineer who fought them all day and ultimately couldn't have cared less but eventually they had a six-song demo which whittled down to the EP mentioned above. They paid £600 for 1,760 copies which Rough Trade agreed to distribute.

Last week they were dealt a better hand by fate when John Peel played the record (he'd met Morrison at the City Fun event and pleaded acute laryngitis when an attempt was made to communicate in English). Finally, one aspect of T.C.O.O.T.'s glaring talent has been recognised.

The excellence of this band hits you from the opening chord of 'Rock Section', a black comic impression of rock and roll suicides. Rene, who writes the words, says that "it doesn't glorify the artists or place them on a pedestal. I tried to get the fact across. Because of the content of the song it may always be a stumbling block."

'Mambo Girls Mango' is stranger still. Slicing, dizzy guitar leads are picked out to a backdrop of pure English beat music with a chorus that fuses Jack Scott's 'The Way I Walk' incantation and a rhythm that could soon outstrip the vintage Rolling Stones and Kinks animal that has remained in deep slumber since '68.

Completing the package, 'Dancing With Joy' has all the disorientated, drugged venom of the Ian Curtis group driven crazily about a brief nightmare resurrection of The Monkees' theme. The dancing is done by a girl named Candy who goes for an open-topped car ride with some friends and a gun. The entire impression given by the EP is of a band veering slam against the borders of control, living beyond the edge.

Rene has a clear-cut ideal for The Colours Out Of Time.

"I see us as a group very much in the spirit of rock'n'roll but inspired by something original.

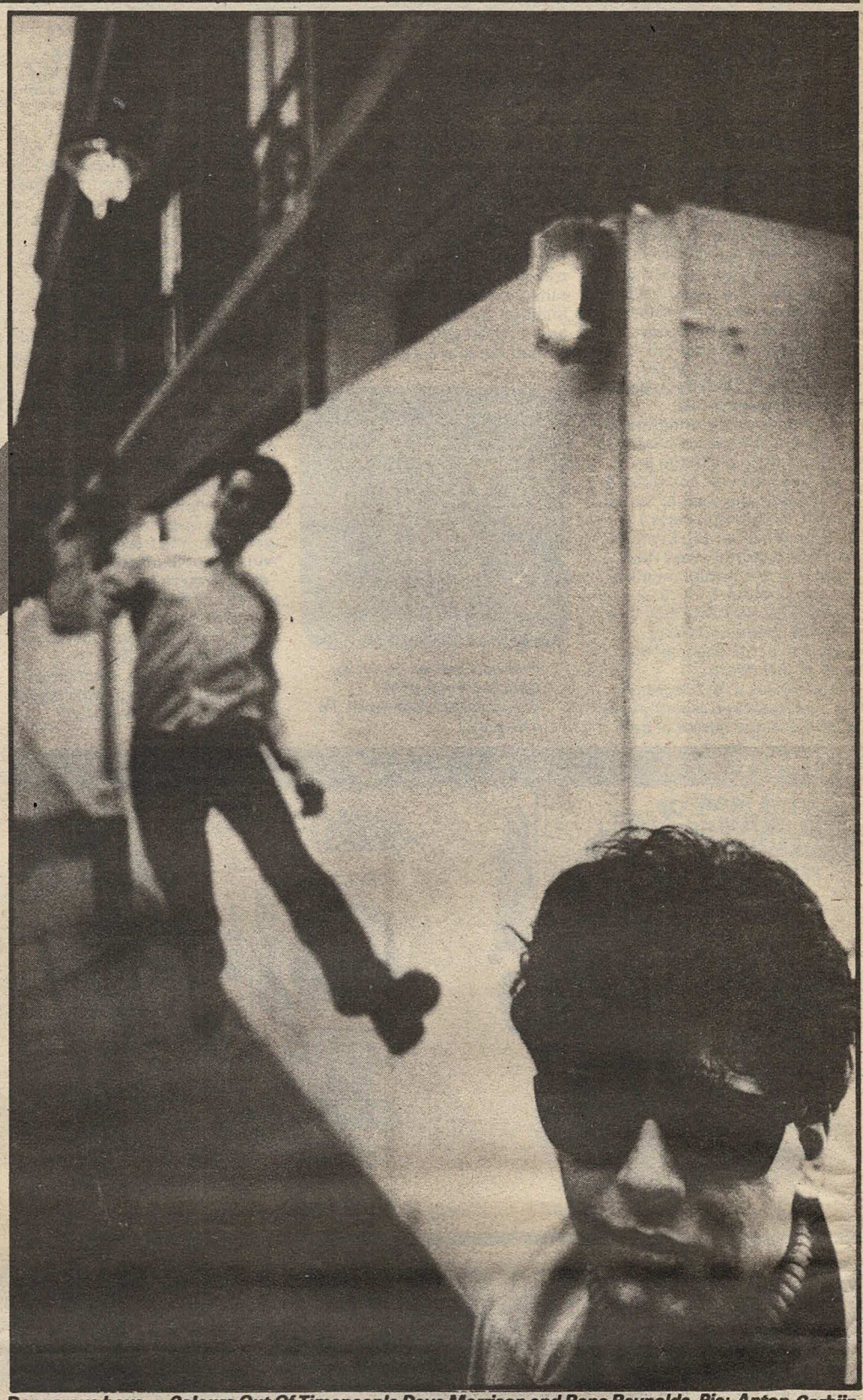
"I want all our shows to be action-packed. Even for 70 pence we want the audience to get their money's worth. The songs have proved to be more important than us as individuals. They drive us on rather than being plain written vehicles for expression."

They certainly aren't used to the idea of self-promotion. Morrison admitted that "I hate talking about us, it sounds so contrived. To me it's like the Steely Dan line *You know I'm cool, I feel alright. Except when I'm in my room and it's late at night.*"

Morrison and Reynolds haven't had an opportunity to measure their cool yet; they live in bed-sits and scratch around for a living to support their vocation. Rene gave up waitering in an Italian restaurant and now does a course in TV repair. The youngest members — bassist Phil Borne (20) and new drummer Jim Adams (18) are stuck at home. Life savings, blood and guts have been plunged into their record and it shows.

The Colours Out Of Time are not scared to accept that the best new British music has often been heavily influenced by a peculiar species of American guitar bands, even by the dreaded and widely misunderstood strain of acid rock that has now filtered back through the brains of many people who were ridiculing its potency three years ago.

The Colours Out Of Time are here to be experienced now. The picture they paint may be the shape of things to come.



Dangerous boys — Colours Out Of Timepeople Dave Morrison and Rene Reynolds. Pic: Anton Corbijn

OUT OF TIME — AND OUT OF THEIR MINDS

WE URGE YOU TO GET INTO

LA ROCCA!

THE NEW ALBUM FROM Snips

EMI

ALSO ON TAPE

AVAILABLE NOW FROM EMI RECORDS

RECORDS

WOOLWORTH RECORD BLITZ

Still your best choice of records and tapes at super low prices–with cassettes same price as the album.

Diana Ross To Love Again

Ultravox Vienna

Neil Diamond Jazz Singer

Status Quo Never Too Late

Spandau Ballet Journeys To Glory

9 Below Zero Don't Point Your Finger

The Woolworth Record Blitz offers you a great selection of records and tapes below manufacturers or suppliers recommended prices.

	BLITZ PRICE LP or Tape
Beat I Just Can't Stop It	**£3.99**
Chas 'n' Dave Mustn't Grumble	**£4.49**
Eric Clapton Another Ticket	**£4.49**
Phil Collins Face Value	**£4.49**
Rita Coolidge Very Best Of	**£4.49**
Dire Straits Making Movies	**£4.79**
Brian Eno and David Byrne My Life In The Bush Of Ghosts	**£4.99**
Iron Maiden Killers	**£4.49**
Jam Sound Affects	**£4.29**
John Lennon Double Fantasy	**£3.99**
Photo s Crystal Tips & Mighty Mice	**£3.99**
Rainbow Difficult To Cure	**£4.49**
Santana Zebop	**£3.99**
Selecter Celebrate The Bullet	**£4.49**
Shakin Stevens This Ole House	**£3.99**
Sky Sky 3	**£4.49**
Stray Cats Stray Cats	**£3.99**
Ultravox Vienna	**£4.49**
Various Dance Craze	**£3.99**
Who Face Dances	**£4.29**
Stevie Wonder Hotter Than July	**£4.29**

You'll love the change at WOOLWORTH

And Woolco

Items subject to availability. Price and availability of advertised products may be different in Northern Ireland, the Republic of Ireland and the Channel Islands.

CUCUMBER SPLICES

ROCK HAS recently welcomed more and more animators into the ranks of its interpreters — think of Animation City's part in *The Great Rock 'n' Roll Swindle*, the telly's endless compilation ads, and the memorable visualisation of Costello's 'Accidents Will Happen', shown on *The Old Grey Whistle Test*.

The Costello film (see illustration on right) was produced by Cucumber Studios — Annabel Jankel, Kevin Attew, and Rocky Morton, who met at the Guildford School of Animation then re-met in '76 to form a company out of mutual dissatisfaction with their commercial experiences.

The "hyper heyday" of punk found all three living on a houseboat in London, from which they ventured forth to shoot 16mm records of emerging bands, which they intercut with animation of their own. Early viewers like The Clash and The Jam were, they say, more interested in selling records. So the early Cucumber work depended on everything from cheap-label compilation ads to commercials for Nigerian aspirins ("our first job and it was in Swahili").

Their frustrations finally found an outlet when Radar Records commissioned 'Accidents'. "They had no control over it whatsoever — they just gave us the money and asked us to come back with the film. It was incredibly low budget, it's limited animation and very graphic but it was designed specifically for that."

Cucumber also handled the single's bag, with its graphics printed on the inside as if there had been some "accident" at the printers.

The animated face of rock goes on show

The Costello film broke a lot of ice for the company, but the trio still find their desire to apply the original techniques they discover to rock is often frustrated. So they continue to explore new frontiers via commercials which, ironically, offer them artistic freedom *and* money to underwrite their own films.

"We are determined to create our own market," says Annabel. "But record companies are put off animation because they don't understand how broad it is and all they can think of is 'we won't see so-and-so's face'. Of course there's no reason why you can't — we're very involved with live action, combining it with special effects done largely inside the camera without any artwork."

Cucmber's latest ad (50 seconds for Pifco) was done in a computer — "info was fed into the computer and a laser scanner drew out the design on to film at the rate of two hours per frame. It's the most state-of-the-art commercial around just now."

"There's no better springboard to the imagination than rock," says Rocky. "The problem is that video can be done so quickly and cheaply that real cowboy outfits are springing up everywhere and creating rubbish which is dull and shabby and doesn't sell records."

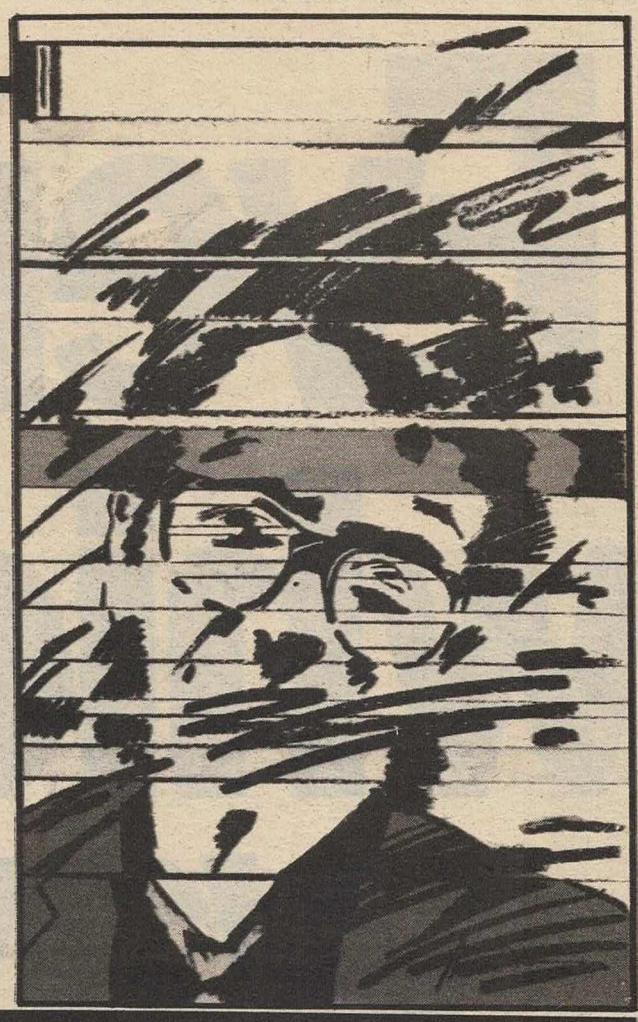
Cucumber's prime areas of interest lie with special effects, computer animation ("with all these 'hi-tech' bands around it's odd that they seem to be the least interested and the most intimidated by it"), and consistent involvements with sympathetic artists for substantial periods of time.

"We'd also like to be in at the beginning with anyone completely unknown, if we really liked their music."

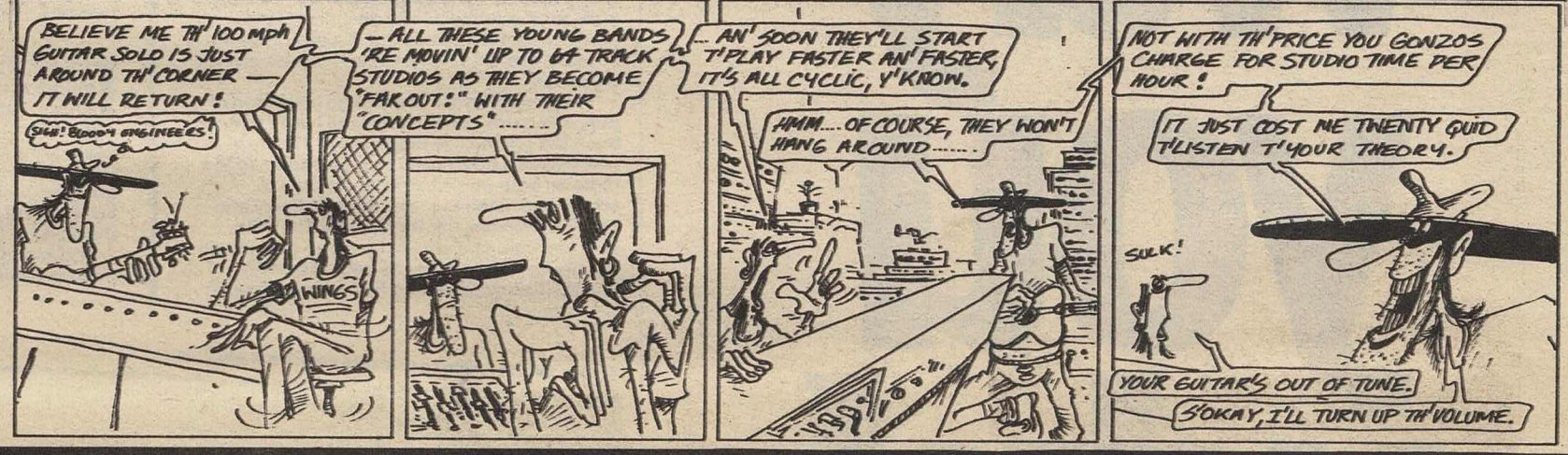
The three say they draw inspiration from painters (Francis Bacon, Schiele) and films *(Eraserhead's* animation was a big influence) rather than other animators. "The problem there is that animation is very specialised and very technical. So it attracts enthusiasts, but mostly of the old Disney and cartoon schools. Animation is so much broader than people think — most audiences who saw *Star Wars* have no idea how much animation they saw."

A good selection of rock-related animation — including Cucumber's show reel with the Pifco commercial and Costello film — can be seen in the Neal Street Gallery's Animation Show. Located at 56 Neal St, London WC2, the show is open Mon-Sat from 10am-6pm until April 25. Cucumber Studios also have a TSB ad (a 60-second example of live action combined with animation by computer) currently on show in cinemas throughout the UK.

— CYNTHIA ROSE



THE LONE GROOVER


BELIEVE ME TH' 100 mph GUITAR SOLO IS JUST AROUND TH' CORNER — IT WILL RETURN!
SIGH! BLOODY ENGINEERS!
WINGS
— ALL THESE YOUNG BANDS 'RE MOVIN' UP TO 64 TRACK STUDIOS AS THEY BECOME "FAR OUT!" WITH THEIR "CONCEPTS"
... AN' SOON THEY'LL START T'PLAY FASTER AN' FASTER, IT'S ALL CYCLIC, Y'KNOW.
HMM.... OF COURSE, THEY WON'T HANG AROUND.....
NOT WITH TH' PRICE YOU GONZOS CHARGE FOR STUDIO TIME PER HOUR!
IT JUST COST ME TWENTY QUID T'LISTEN T'YOUR THEORY.
SULK!
YOUR GUITAR'S OUT OF TUNE.
S'OKAY, I'LL TURN UP TH' VOLUME.

It's been a hard day's study

Available from all good bookshops

Need to pass those English Lit. Exams?

If you are having to face up to Dickens, Pinter, Chaucer or D. H. Lawrence you need the best help available. Give yourself that extra edge with YORK NOTES, the English Literature study aids crammed with those all important guide-lines which help you cope with your set books.

Look in at your local bookshop and see how YORK NOTES can help with any book you might have to think about – you'll find YORK NOTES full of ideas, background details, hints on dealing with questions plus plenty to make you think for yourself.

YORK NOTES 120 books in the series – 90p net each

Longman York Press

Every which way you win!

At W. H. Smith a pack of three Memorex MRX3 C90 tapes will only cost you £3.95. A saving of 85p on three tapes bought separately. And that's not all. There's an exclusive competition on each pack.

Enter and you could win up to £1,500 from the £5,000 worth of W. H. Smith gift voucher prizes. (See pack for details.)

Whichever way you look at it you can't lose at W. H. Smith.

WHSMITH

Subject to availability while stocks last, where you see this sign. Prices correct at time of going to press.

FUNK 'n' ROLL

THE CATEGORIES drawn in modern music are many and varied and in many cases they just act as ridiculous barriers. The latest absurd attempts to sweep up the funk explosion into tidy boxes seems to be motivated by the racism which lies beneath the surface in the music industry and most areas of life, both sides of the Atlantic.

Take Linx for instance. They're a group who for better or worse have just released a debut album which displays a real diversity of skills and interests but they're still barracked away with the ludicrous mantle of The Leaders of The New Britfunk movement, jazz-funk or whatever.

In the front seat of a car travelling through London, the small, bouncy half of the Linx duo, singer David Grant, is getting uncharacteristically exasperated.

"Record companies treat black music in a completely different way to rock music which is something we want to get away from because it's all part of the same thing. We say what we're doing is funk'n'roll and if we were two white guys nobody who hears our album would call us a jazz-funk band. Because we're black it's meant to be jazz-funk but it's not, there's very little jazz in what we do."

Like most of the soul greats of the '60s, Dave grew up in a home where gospel was the predominant influence. But like any other hip bopping pre-teen '60s pop fan his interests lay elsewhere.

"My grandmother had a huge collection of gospel records in the house and I used to hear them but I didn't like them. I liked The Beatles when I was a boy. I used to sneak down to the radio an hour and a half before going to school and listen to Luxembourg; Gerry and The Pacemakers, the Stones and The Who, stuff like that. The reason I got into soul music like Stax and Motown was because all the music I liked was coming from there anyway. I've just always loved music, knew all the words to the songs. In primary school the teacher used to get me out to the front of the class at the end of the day to sing a song. But I think the first LP I ever heard that really knocked me back because it showed me that you could do rock pop and soul altogether was The Isley Brothers' '3+3'."

In fact The Isleys mid-'70s rejuvenation is as good a reference point as any for what Linx are doing, proving that public taste at least subconsciously accepts the blurring of spurious divisions. Songs like 'Intuition' and 'You're Lying' present an accomplished pop talent, well in line with the invention and verve which The Beat and The Specials and a few other worthies have brought to the mainstream in the past three years.

'Intuition' the single is a pure treat of intoxicating exuberance, the spontaneity of its samba and salsa driven by a flair for rhythm courtesy of bassist Sketch's open-ended playing.

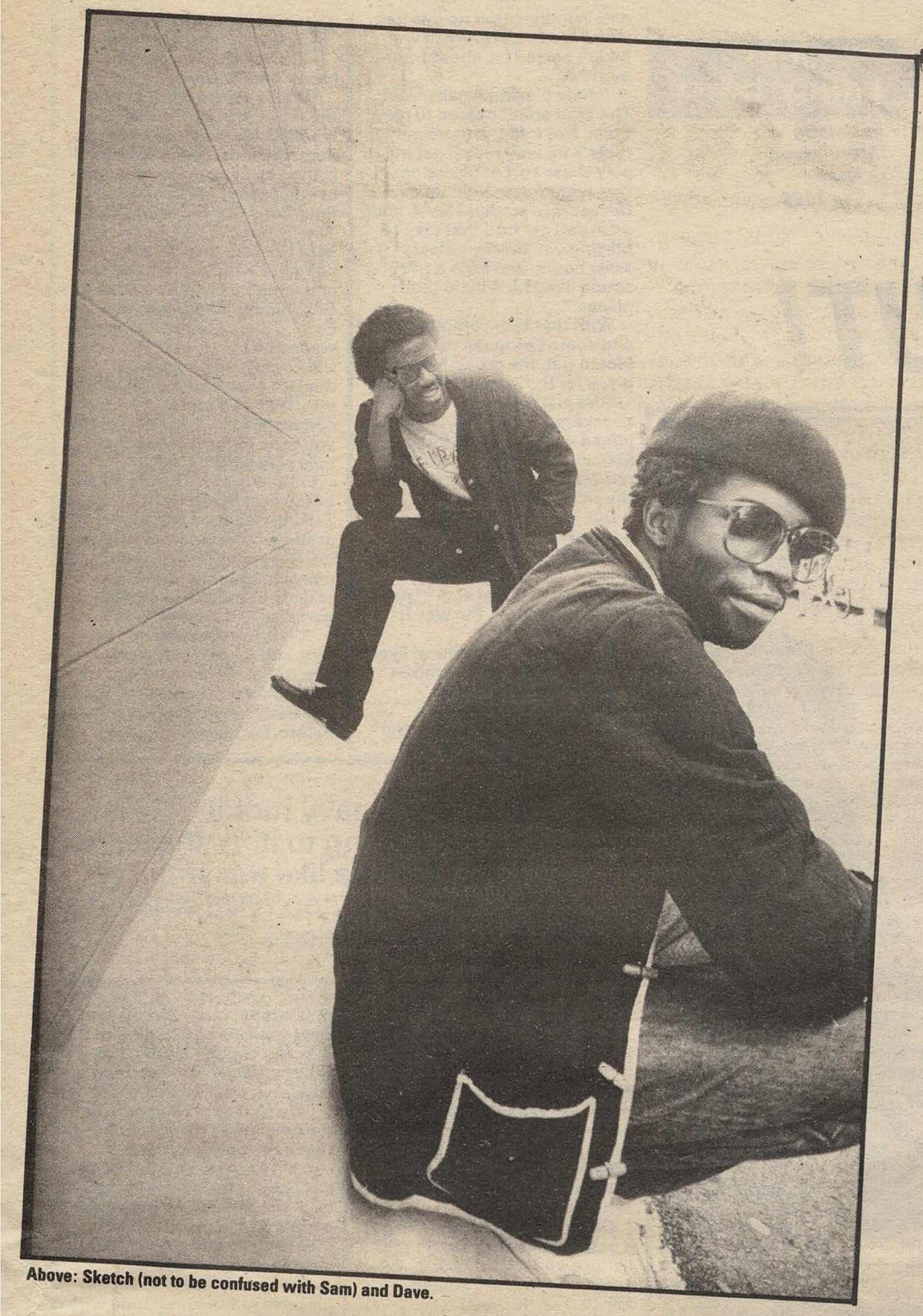
"We had ten hours in which to write a song and present it to the rest of the group ready for rehearsal and we couldn't think of anything. I started playing a bass riff I used to practice with which was basically just a lot of funky plucking and slapping. David said that's good, I could imagine that with steel drums, loads of whistles and crowd noises.

"People ask how we write songs but really there's no set pattern to what we do. We work quite slowly actually, like the LP nearly didn't come out because we had so many differences of opinion and changes made before we released it."

IT'S INEVITABLE that some of the kids enjoying the resurgence of American dance music in the late '70s would eventually produce it themselves. Although they've only been going for two years, Linx have deserved their success. After all, they're one of the few groups concerned about and capable of bridging the gap between the concert hall and the disco.

Critics and fans like myself weren't the only people waiting for Linx or something similar

Below: Sketch (not to be confused with Chas) and Dave



Above: Sketch (not to be confused with Sam) and Dave.

BEEN MISSING LINX?
Well here's another piece about 'em.

Who can bridge the gap between Los Angeles and Hackney?

Who can bridge the gap between the concert hall and the disco floor?

to appear. When their independently pressed single 'Your Lying' was played for the first time on Radio London's commendable Robbie Vincent programme one Saturday evening they had offers from six different record companies by the following Monday.

Feeling the interest wasn't entirely due to genuine fondness (many of the companies having previously refused the song) Linx went to Chrysalis, one company who hadn't been interested in them. Since then they've released a string of excellent singles in 'Your Lying', 'Rise and Shine', 'Intuition' and now the album of the same name, which comes as something of a disappointment, most of the good tracks having already been released. Just back from a promotional visit to America, Sketch and Dave both complain of suffering from jetlag, the latter arriving some hours later than scheduled for our appointment.

In the intervening period, Sketch and I discuss the group aims and aspirations in one of the palatial rooms in the Chrysalis central London mansion. A lofty, polite and relaxed character, Sketch reclines in the surroundings with an air of controlled confidence. At various stages throughout the day he exchanges a few friendly words with a surly Spandau Ballet person, peeved with the live reviews for his group's performance at The Sundown, and a peppy Pauline Black from The Selecter who wishes him well with 'Intuition'.

The Linx approach to marketing and musicmaking fits into the Chrysalis corporate strategy. Later in the afternoon we go to the video room to see a two minute advertisement they've made for television. To my mind it's a pretty trite, almost embarrassing, affair but it's pointed out that it's a more beneficial and less expensive way of advertising than taking out a page in the music press. Additionally it's promoting a band with the potential for real individuality.

Sketch: "I like Steely Dan and a lot of people have said I can see you were influenced by them. The music? Perhaps, but I'm more interested in the way that song-writers can write songs in their own time, simply as good songs rather than because of the pressures of having other people around them. I think Linx is down to Dave and myself and Bob Castle the keyboards player because he's also our co-producer. He used to be a staff writer for EMI and he wrote Dennis Waterman's latest hit which unfortunately for him looks like it's going to be a flop. Dave and myself are the creative core in terms of songs, in terms of getting those songs onto tape, Bob is the next most important person and he's responsible as much as we are for the actual sound of the album.

"It gives us a lot more freedom, we can use whoever we want and we don't disappoint people if we don't use them on a track. If we wanted a real piece of heavy reggae drumming I don't think Andy would be able to handle it with the same sort of feel as Sly Dunbar. It makes it easier to write songs for *a* band rather than *the* band."

Apart from a few odd impromptu public appearances where Dave has had a microphone thrust upon and been asked to sing along with their debut single, Linx have never appeared live, so does the Steely Dan comparison extend to the point where they'll seldom function as a performing outfit?

"Well we've just cancelled gigs actually which disappointed a lot of people, us more than anybody. When we came back from America Freeez had done their gig at The Venue, and they hadn't bombed, but a lot of people were disappointed. I think it's done them more harm than good.

"I think people expect a lot more from Linx because of the image we've put across. It hasn't been one based on technical expertise. They might say they like the bass-lines but that hardly means they'd compare them with Pastorius in terms of technical ability. I think in my own immodest fashion I'm quite inventive but that's more because there's a general blandness about music at the minute than anything else.

"Really they look upon us as a fun thing and fun isn't just standing up in one position playing loads of lightning fast solos."

The first concert Sketch ever saw was Aretha Franklin at The Hammersmith Odeon in 1971 and he still has the ticket. The first time I met him was at The Royalty in Southgate at one of the early performances of new 'Britfunk' given by Mirage. I found it oddly disconcerting that once the group took the stage everyone stopped dancing.

"I don't really think funk bands fit in with concert halls and discos aren't really designed to present a band's sound. I think when we start performing we'll end up doing concert halls, at least for the time being because we are part of the mainstream. It would be nice to do some surprise one-offs like The Spandau thing at The Sundown, just for the fans.

"It's a weird phenomenon — the music is dance music and everybody goes with the intention of having a good time but when the band comes on everybody's idea of a good time is to stand there and watch the band. It depends on the band's ability to make the audience feel free. British bands haven't had time to build up a stagecraft which allows people to enjoy the music while watching them."

PRESENTLY Dave arrives and we drive across town to the BBC studios in Maida Vale where they record a short interview with Richard Skinner for the international radio network. We make for a packed bar about lunchtime and it's with some surprise I find myself being bought a drink by the cheery and affable Mr Skinner. It's with even greater surprise I find myself returning the honours.

Perched at the window sill sipping tequila and lager Sketch and Dave defend their album against my criticisms. Not that it's a bad debut, but it doesn't cultivate the same sense of urgency and the unexpected that was shown on their singles. I also feel that the inclusion of four previously available tracks is an insult to the consumer forking out over a fiver and a sign of laziness on the band's part.

Sketch: "It was just done in a rush. On top of that we're quite proud of our singles. It's unfair to people only in that they've now got two copies of something rather than one but the playing time on the album is 45 minutes which is very long for an album. Also it would have taken much longer for the album to come out if we'd recorded four new songs."

I remain unconvinced and it does make me worry that their less than prolific output bodes ill for the future. Sketch is optimistic however.

"The fact that we've got a lot of different styles on the album means it probably ends up being quite disappointing on a lot of levels but it means we go into the next album with four or five options open to us. A lot of debut albums are so definitive that the band has to sacrifice that style and start all over again for the next album or feel impelled to do something which fits in with their first album. 'Intuition" isn't going to be the biggest selling LP of all time but it's going to attract a lot of different audiences."

But isn't there a huge gap between the audiences who go to rock concerts and the crowds that go to discos?

"That's only because people adopt a separatist approach to it. If you do that then you can't turn round and say why aren't things getting together. It's just like the race thing — if blacks and whites stick to their own group you can't expect integration to ever happen.

"We're not trying consciously to make a bridge but to us that bridge exists anyway because we like all kinds of music. So we don't see why we should fit into people's preconceptions."

Lynx are a band awash with influences and impregnated with rich musical ideas as yet not quite formulated in their song-writing on the LP. It's sad that they couldn't just remain a group who released only singles, but hopefully maturity will bring an incision to their songwriting painfully absent on songs like 'Don't Get In The Way'. As it is, the traces and flavours that they present are very agreeable — Motown, Mayfield, Heatwave and Miami Platinum being just the icing on an as yet unbaked cake.

David Grant is responsible for the lyrics and they mostly seem to present a soured discomfort with relationships, and even on 'Your Lying', a song about the demeaning and demoralising perspectives towards unemployed youth, the words may be biting back but they're written from the point of view of one who is losing.

"Well it's all down to . . ." There's a long pause in which Dave shifts in his chair several times and seems deliberately evasive about discussing something so private and personal.

"At the time those songs were written I was feeling a bit like that. I reckon to write from your feelings can instil a song with real emotion whether the words are articulate or not. Hopefully, if you feel something then someone listening to it will feel something as well."

AS WITH the upheaval caused by punk rock in 1976, the present influx of new British bands should be bringing a new revitalising energy to their music, with the emphasis put on the essential basics now lacking in the increasingly bland and sterile output of one-time pioneers like Chic. But Sketch sees dangers in labelling a movement as such.

"A lot of groups are being signed not as long-term product but as short term now music. I remember at least two bands who were playing straight ahead rock music and when The Sex Pistols appeared they just speeded it up a bit, thinking that turned it into punk. Nowadays there's a lot of groups who have been playing their own brand of music for a long time but all of a sudden funk is a happening thing so they're doing everything in that style just to get one-off deals.

"Basically there are more Britfunk bands getting the chance to be public bands rather than being stuck on in a disco at the end of the evening playing 25% originals and 75% covers. But the public are still getting what groups consider to be acceptable to American tuned ears."

While they were in Los Angeles, the home of much of their favourite music, Dave and Sketch were delighted to see the success of their single there, stunned by the professionalism at all costs attitude and singularly unimpressed with the attitudes and environment.

Dave: "The difference between our attitude and the Americans is that we say 'we'll earn some money by writing good songs' and they say 'we'll make some money by writing some hit songs'. I was amazed to be told by quite a lot of writers in America that the way they write a song is by looking at the chart and finding out what is selling and then composing songs along similar lines. I could never do that.

"I come from Hackney, not Seattle or Los Angeles, so I don't see why I should make an album which sounds like Quincy Jones or Chic. I believe in soul music, in the pure ability of the performer to move the audience. We're trying to redress the balance because nowadays values have shifted to the ability of the performer to produce a sound rather than emotion in the song."

So far in their career Lynx have shown a determination to tackle both personal and political matters in an upfront, straightforward way by aligning themselves to a colourful musical base. The development of their emotional pop into something greater and more expansive lies with their intuitive ability to utilise the music they love for their own ends. It should be a pleasure to watch them grow.

ROCK 'n' SOUL

Gavin Martin investigates. David Corio bears witness.

QUIET MAN OF ROCK SPEAKS OUT!

"We settled most of our differences months ago. But it's true that Keith and I were going to leave and form our own group after an incident on stage.

John ordered another round of drinks. "We get on together as well as any other group," he added. "It's just that most of our disagreements are in public."

JUST FANCY THAT!

Entwistle interviewed in NME . . . in 1966

AROUND JOHN Entwistle's neck dangles a silver spider, which may or may not be called Boris.

It might be his one concession to the macabre, silent stereotype that's hung around his neck like an albatross for years.

Right now, 'The Quiet One' — which also happens to be the title of a song he wrote for The Who's new 'Face Dances' LP — isn't keeping such a low profile anymore. On this occasion he's even assumed the mantle of spokesman, taking time out to answer the criticisms that have come The Who's way in the wake of 'Face Dances' release . . . and to mention, just in passing, the solo LP that he's currently embarked upon in the Battersea studio where I meet him.

Commercially speaking, things look bright for the group, with both the album and the single 'You Better You Bet' showing strongly in their respective charts. But at the outset of the recent UK tour, The Who's future was shrouded in doubt: the Rainbow show, for instance, was a shambles, capped by lurid stories of backstage punch-ups. So are The Who, as we suggested at the time, falling apart?

"No. I mean, we argued at the Rainbow," Entwistle shrugs dismissively. "We always have. But there just happened to be reporters around that night who heard it. *We* just brushed it off as a normal day. I can remember whole tours when I didn't actually go in the dressing room once, cos I knew that if I went back in I'd hear the same old fuckin' arguments. So I used to stay out in the corridor and talk to people.

"We always have teething troubles when we go out on tour. As far as I was concerned, personally, we were asking for trouble anyway, playing little piss-hole places, with a shitty sound, and playing four brand new numbers that no one had ever heard before, when we hadn't played for about three months.

"I hate playing small places. The Who aren't geared to play them. I've told our manager there's no way they'll get me to play those sort of places again. Our system was built up over the years to stadium level, and once you get into that way of playing you can't suddenly scale down. The Who don't sound like The Who in those places."

With that tour completed, and some European dates blown out, the group have no plans for the immediate future.

"We just feel really knackered. Since Kenny Jones joined us we've been busy almost constantly, and during our time off I've been making the solo album anyway."

But you'd say the group are basically in a healthy state?

"Yeah, the enthusiasm's still there."

How do you feel about the 'Face Dances' LP, the way it turned out?

"Basically, I would have liked to have been in on the mixes. Apart from that I can't complain: it looks like it's gonna be our most successful album . . . apart from the reviews."

The reviews have been pretty bad. Do they affect you at all?

"Not really. I stopped reading them a long time ago: it was so much like reading the newspapers, full of bad news. Keith Altham, our publicity man, kindly sent me all the shitty reviews though, so I still can't escape them."

Do you ever think they've got a point, when they say you're living on past glories or whatever, that it's time to knock it on the head?

"If I believed in the reviews, I'd have given up years ago.

"Let's say on this English tour, about 50% of the audience hadn't even seen us before, and they *wanted* to hear the old things. After 'Quadrophenia' — when we played that in its entirety it was a disaster — we decided we're never gonna change our stage act that much: we'll do it gradually. Kids still wanna hear 'Substitute' and 'My Generation' and all that stuff."

So you believe that The Who's following does renew itself, that it isn't just a nostalgia thing?

"Yeah. We get an audience of between 11 years old and forty. We actually did a tour a few years ago and when we went on stage these silly little chicks down the front started screaming. We glared at 'em and they shut up."

YOU DON'T have many contemporaries left now. Do you feel isolated from today's music scene?

"Well. I've never felt part of the music scene. The way the whole business is run over here, the most important thing is the Top 30 records, whereas in reality they mean fuck-all financially to a musician. The Who's music is its albums. I'd hate to make records to compete with football teams and wrestlers and American DJs singing 'Shaddup Your Face'. That's not the business I wanna be in. So, in that way, the English music scene doesn't appeal to me, it sickens me. I feel a lot more comfortable in America, where you have radio stations that only play album tracks."

Entwistle says that he takes an interest in new music, citing Talking Heads as one modern group who've impressed him a lot. How does he feel about heavy metal, a lot of which sounds to me like hamfisted parodies of 'Live At Leeds'?

"Well, heavy metal, it's just riffs, and there's only a certain amount of riffs around. It's very rarely that one comes out that's any better than any that's gone before. I like *playing* heavy metal: it's the only kind of music that I really like playing. But I can't stand listening to it."

Er, don't quite follow that. How could you like listening to your own stuff, in that case?

"Did I say that I listened to my own stuff? *(Laughs)*. No, that's the only way I can explain it: that I enjoy playing it but I can't stand listening to it . . the same way that some people like the smell of their own farts but they don't like smelling anyone else's!"

Meanwhile, John's keeping his nose to the grindstone with a solo LP — his fifth — assisted by Joe Walsh of The Eagles. He feels it's a departure from his previous efforts, mostly insofar as "it's better". He also describes it as broadly "mid-Atlantic" in sound.

Finally, how does he feel about his long-standing role as "the faceless one"?

"Yeah, 'The Quiet One'. I got stuck in that pigeonhole when I started and I've been stuck in it ever since, and it's driving me nuts. Whenever anyone accuses me of being quiet I scream in their fucking ear."

And you've got a line in that song for the people who classify you that way, something about it only taking two words to blow them away. I take it those two words are too obvious to even ask?

John Entwistle laughs, and the spider shakes.

"They are, yeah. They are."

The Who's JOHN ENTWISTLE — nicknamed The Mute — has never been known to speak or smile in public before. Until now . . .

PAUL DU NOYER records the historic words

"I like playing heavy metal — I just can't stand listening to it. . . the same way some people like the smell of their own farts but don't like smelling anyone else's!"

Entwistle pic: Pennie Smith. (How come all these Who wallahs look like West Ham players, hmm...?)

DDD. IT'S TOPS FOR THE SPOTS.

As far as we're concerned, DDD is number one.

During the day, DDD lotion fights the infection that causes spots and pimples. Whilst at night DDD cream takes over. Both contain five separate antiseptics, so they've got what it takes to do the job.

Of course, like true fans, we give DDD all the support we can. Like washing with DDD soap and eating properly. After all, if DDD is helping us, it deserves a little help in return.

DDD Cream and Lotion

A helping hand in the fight against spots.

From chemists everywhere.

Crocodiles · Zimbo · All That Jazz · Over the Wall
Live 4 Track, 12" Single · Expect To Pay Around £1.05p.

Echo and the Bunnymen

Taken From The Film 'Shine So Hard'. · An Atlas Adventure.

Recorded live at the Pavilion Gardens, Buxton 17/1/81 with the Manor Mobile, and mixed at Rockfield 16-17/2/81
Produced by Hugh Jones, Bill Drummond. All Tracks from the film of the same name.

KOROVA
ECHO 1

Also Available On Single Play Cassette.

1981 Tour. April 24 Nottingham Rock City, 25 Aylesbury Friars, 26 Liverpool Empire, 27 Bristol Colston Hall,
28 Sheffield City Hall, 29 Edinburgh Odeon, 30 Newcastle City Hall, May 1 Lancaster University,
2 Bradford University, 3 Manchester Apollo, 4 Guildford Civic, 5 Cardiff Top Rank, 7 Coventry Tiffany's,
8 Birmingham Odeon, 9 Hammersmith Odeon.

■

Distributed by wea Records Ltd. A Warner Communications Co.

BELLES DE JOUR

Adrian Thrills gets buttered up by The Belle Stars

STOP, LOOK and listen now. A bright new phoenix is rising from the ashes of those not-so-long forgotten daughters of 2-Tone The Bodysnatchers.

Seven strong, not *too* slick but undeniably stylish, they call themselves the Belle Stars and they are moving audaciously away from their one-time rock steady roots.

You can see them now. Vivid and vivacious in the flesh or cooking up the steam heat back on the London stage. And you can rest assured that if you don't catch a rising Belle Star soon, you'll be experiencing their sound and vision in the summer — on tour, on *Top Of The Pops* or in the singles chart.

The seven Belles have been playing the pubs and clubs of the capital rather extensively over the past three months, so it seemed a good idea to link up with them early one sunny spring evening in that celebrated Islington watering hole the Hope And Anchor.

It *seemed* like a good idea anyhow — when I arrive outside the Hope well before opening time only to discover a distinct absence of Belles, I begin to have second thoughts. Have I turned up just to be stood up and shook up? Dutifully, I wander around Upper Street's ample array of second-hand bookbins — a shop for everything from feminism to South American specialities — and return confused and bored to the Hope half-an-hour later. Still no Belles though, and no sign of photographer Pennie Smith either.

An hour on, the Belles finally start to arrive in ones and twos, just as Pennie herself turns up. So *this* is female intuition?

Portraits and Paint Pennie Smith

"Sorry we're late sweet'eart," beams the Belles' husky-voiced vocalist Jenny McKeown by way of apology.

"That's okay," I mutter under my breath, feeling like the victim of a conspiracy as we retire inside to trace the demise of the 'Snatchers and plot the rise of the Stars. "But you'd never get away with that on *Tiswas*."

The Bodysnatchers were the first 2-Tone group to come crashing back down to earth as the momentum of the label began to wane last summer after more than a year of virtually un-interrupted chart success. It came as no real surprise when they finally bit the dust in September.

They *had* made some worthwile music though. If their first single, a wispish cover of Dandy Livingstone's 'Let's Do Rock Steady' was hardly spectacular, their second — and last — was a gem. A soulful stroll through Winston Blake's 'Too Experienced' coupled with the self-penned 'Easy Life', it still stands as one of the most cruelly under-rated singles of last year.

Though it was hardly the group's fault that they inevitably failed to live up to the wild assessments made of some of their early performances, they are now able to look back in amusement at a Bodysnatching career as short as it was chequered. The eventual split came down to some highly original personal and professional differences.

"Obviously music was one of the most important differences of opinion," claims keyboard player Penny Leyton. "If you're not writing the same music and you're not really interested in the same things, then there's no point in being in a group together.

"It was fine at the start when we were just doing covers of old ska songs, but as soon as we started to make the music more diverse, the differences started coming into it. Once we started learning more about music and playing, we found we were evolving in different ways."

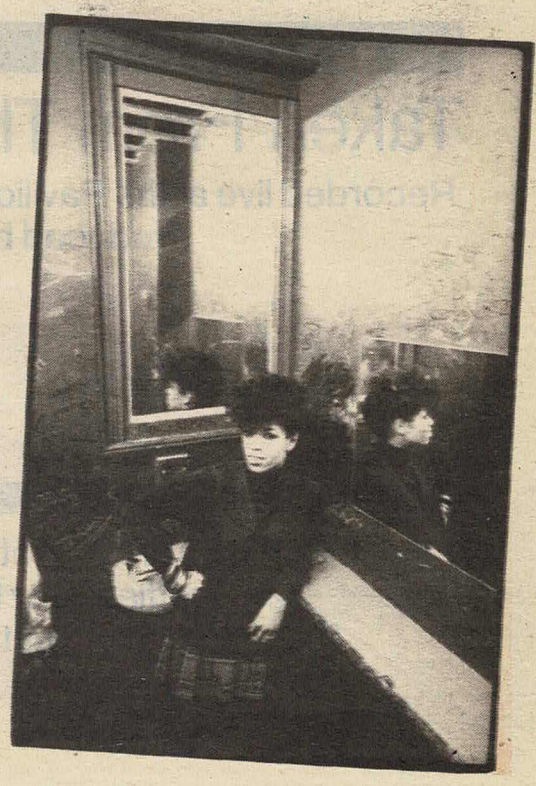
Another factor contributing to the split, according to saxophonist Miranda Joyce, was the group's reluctance to commit themselves to a long-term record deal.

"We were on the verge of signing quite a big album contract, but that would have committed us to working together in that set-up for the next two or three years. That was the crunch. That was when we decided to split. If you're going to produce good stuff, you have to work really closely as a group. I think we all realised we couldn't do it anymore."

THE SPLIT saw the departure of bassist Nicky, the founder member of the original group, and vocalist Rhoda, the latter currently singing on tour with Rico. It left Pennie, Miranda, drummer Judy Parsons and guitarists Stella Barker and Sarah-Jane Owen to form the nucleus of a new group.

Within a fortnight, the Belle Stars had taken shape, singer Jenny McKeown and bassist Lesley Shone completing the line-up. Lesley had previously been exercising her loping, funky basslines in an assortment of feminist bands but livewire singer Jenny had no prior musical experience and was

CONTINUES OVER ▸



(Above): SARAH JANE AS SULTRY
(Right): JENNY AS SLEAZY

When you've got the blues

Get into these shoes

Walking Wrangler®

STELLA AS RUDIE

BELLE

FROM PREVIOUS PAGE

working as a telephonist before meeting the Belles through a mutual acquaintance.

Since their first appearance in Slough of all places just before Christmas, the group have played the established London club venues solidly, gradually building a following and now unsurprisingly attracting the interest of a phalanx of record companies with Stiff, CBS and Chrysalis currently hottest in pursuit.

Musically, they retain the same airy feel, the same lightness of touch as the Bodysnatchers but as their technique has improved they have extended the old ska framework to incorporate a softer bluesy beat and, more recently, a stinging strident funk ingredient.

They also look great. By angling their visuals around a series of alternating themes — anything from fruity multicoloured tropicana to nautical blue and white — they stay sharp but never stray from the ethic that fashion should be fun, not a po(se)-faced passion.

Sarah- Jane, who still designs clothes for jean makers Taxi, refutes any suggestion that the various themes and looks the group adopt can come across as being too contrived.

"I think everyone in the group is really interested in the whole visual thing, completely independently of us all being in a group. It hasn't been a matter of us getting *an image* together just 'cause we're in a group. There is an image there anyway."

Miranda, more outgoing and self-confident as a Belle Star than a Bodysnatcher where her and Pennie tended to take a backseat role, sees it as an excuse for some wild dressing up.

"Half of the things that we wear I probably wouldn't dream of wearing normally. It is an excuse to be outrageous. I think the visuals are just as important as the music. But there has to be a balance. With The Bodysnatchers, it seemed that the visuals and the clothes were far more important because we weren't so hot musically at the beginning."

Now the emphasis is on putting on *a show*, rather than just presenting a set of songs in the routine manner.

MIRANDA AS GREEDY

JUDY AS DREAMY

"I think the whole idea of *a gig* can be made into a whole lot more," says SJ. "You should be able to incorporate stuff like film as well for instance. Even as The Bodysnatchers, we once played with a silent film running as a backdrop and it worked really well.

"There's still a lot of things you can learn from the '60s when you had real good light shows around the walls and stuff like that. I think it's ridiculous when you have a main band who just shqve any old group on as a support act and charge a ridiculous price at the door. That's not a show.

"Music has been too plain for a long time. I think we've passed the stage when you can just go on wearing the jeans you've been wearing all day. I'm not saying we have to go back to glam rock, though that seems to be happening, but I just think it's about time we got a bit more exciting visually. That doesn't have to mean a massive light show, dry ice, flying pigs and Gary Glitter ... just a more complete *show!*"

THE ONE thing the Belles lack right now is the ready-made audience that the Bodysnatchers were granted courtesy of 2-Tone last year. The following they are building now is one they are working for much more genuinely, on their own merits rather than the merits of the groups that inspired them in the first place.

"I don't think we have brought the old Bodysnatchers audience with us," says SJ. "It just doesn't seem to be the same people, even though we're still getting billed as ex-Bodysnatchers. I think we appeal to a much wider range now. In the 2-Tone days, we had a really young audience. On tour, we hardly got anyone over 15.

"Essentially, we're still going for that same audience. A young audience is always the most rewarding to play for. I prefer people who dance and have a good time to the people who just sit at the back and criticise. That's not what it's about."

The Belle Stars, as I write, are in the studios, recording four tracks; 'Hiawatha', 'Never Wrong', 'Miss World' and 'Iko'. The first three are originals, two surviving from the old

PENNIE AS SULKY

STARS

LESLEY AS LAZY

Bodysnatcher set, while the fourth is their cover of a traditional calypso singalong, performed accapella apart from a dense percussive undergrowth.

One of the four session tracks should soon be selected for release as a single, although who eventually puts it out is far from a settled matter. Once a deal has been completed, commercial success, while no formality, seems assured for the wonderfully vital seven Belles. But beyond the inevitable *Top Of The Pops*, what are the girls *real* dreams? Miranda?

"I had this dream last night. I dreamt I was making peanut butter, tons and tons of the stuff. I kept on putting milk into the butter and it just kept on rising, this huge mountain of peanut butter. I was getting really worried. No-one would have eaten it ..."

The deep psychological and symbolic meanings of that are mind-boggling.

"Yeah, it must reflect my deep fear of peanut butter."

Stella had a dream too. But erotic Elvis Presley fantasies just aren't the sort of thing you want to read in your wholesome *NME*. Right?

THE BIRTHDAY PARTY

PRAYERS ON FIRE

ALBUM · CAD 104

4 · A · D

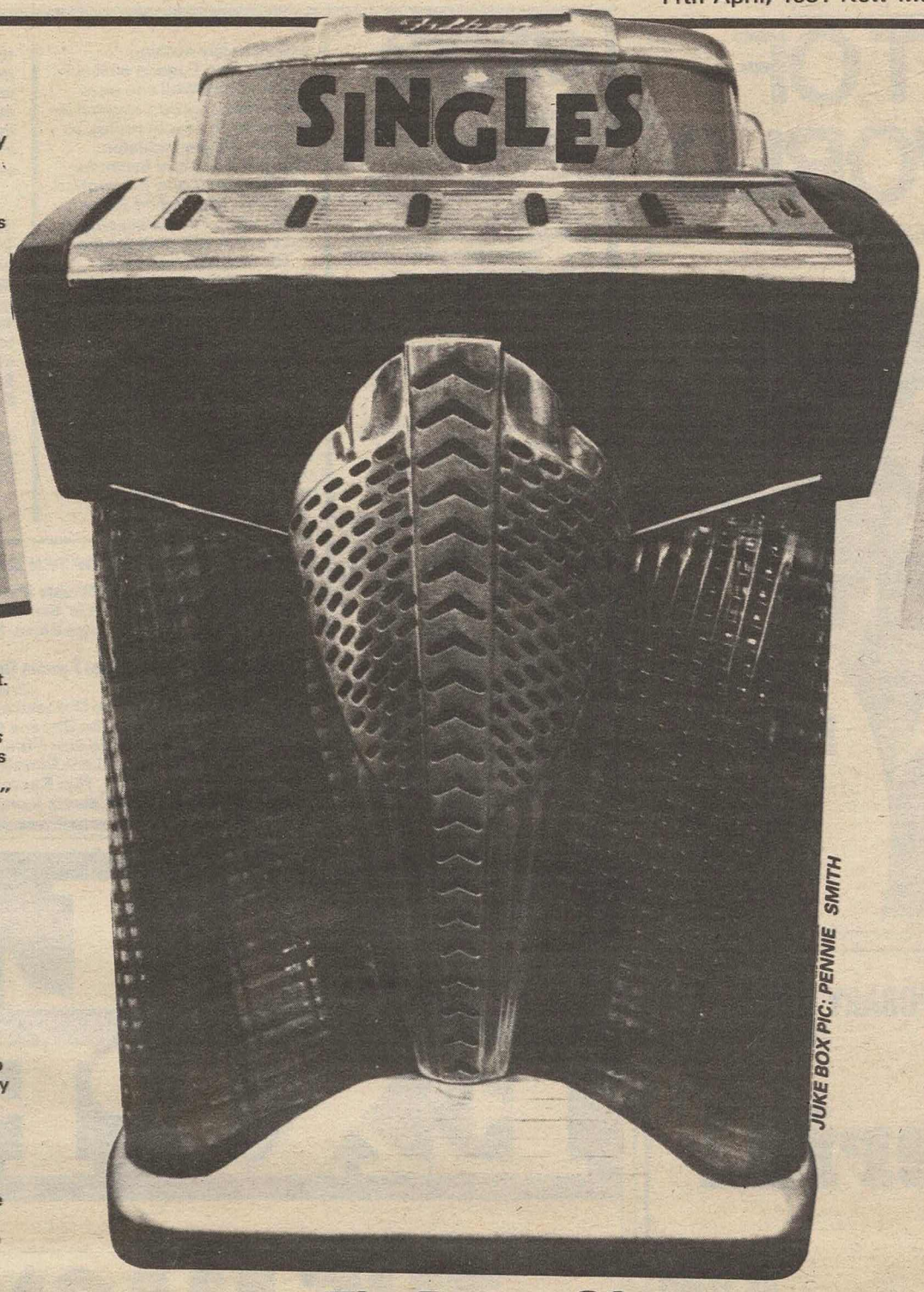
scars

Author! Author!

*includes current single: 'all about you'
*initial albums include fanzine.
*cassette includes 2 bonus tracks—
'she's alive' & 'silver dream machine.'
Touring with
Pauline Murray & The Invisible Girls

33⅓
OUT
NOW!
PRE

Roger Taylor's
Fun in Space
EMI Presents
ROGER TAYLOR'S
NEW ALBUM
FUN IN SPACE
FEATURING
THE CURRENT SINGLE
FUTURE MANAGEMENT
EMI



JUKE BOX PIC: PENNIE SMITH

The Return Of Rockin' Sidney's Juke Joint

YOUR GUEST REVIEWER THIS WEEK: ROCKIN' SIDNEY

ODD EVENINGS of the week when I am in town and there is nothing much doing elsewhere, which is most of the time, find me at the Blue Crescent cafe off Dean Street partaking of pasta, and where I generally stay until about 10 o'clock reading my book.

Sometimes I drop in for coffee and cake, the while in conversation with Franco or Luigi, who are the propietors of the Blue Crescent cafe for at least 16 or more years, which is as long as I am coming here.

Being in such proximity and possessing a juke box, this establishment is patronised by a regular music business clientele, tea boys and television people with whom over the years Franco and Luigi develop a fast relationship and fast turnover of new releases, though a few worn tunes remain.

Single of the Week

THE FABULOUS THUNDERBIRDS: Cherry Pink And Apple Blossom White (Chrysalis). By default only. It must be blight and adversity indeed when my proclivities concur with and echo those of *New Musical Express* critic Arthur Bunn, who makes this his seven-day spin star choice when Luigi first writes the melody back in 1955 and makes fanciful comparison with a wonderland by night thereof although it is but a brisk latin instrumental, notable for sustained harmonica lead and catchy tune. From the same era as Shakin' Stevens' ole rant, which is presently the most popular play in the joint, this is its American counterpart and shares similar spring cleaning propensities. Cover versions from Perez Prado (HMV), Eddie Calvert (Columbia), Doug Sheldon (Decca), Buddy Britten and the Regents (Oriole) and Mickie Most (Jowette Javelin) should not prove hindrance.

Alternative Single of the Week

IVORY COASTERS: Roscoe / Kinzengi Nryengi/ 1Z41C (Politone). It is only that the Blue Crescent juke does not accommodate the three track 12 inch disco why this other instrumental offering from eight Bethnal Green residents can only covet alternative recommendation, for it is the better piece of music. Dedicated to saxophonist Roscoe Mitchell of the Art Ensemble of Chicago, the opening title describes a lively ska that owes as much to free form jazz. 'Kinzengi Nzengi' and '1Z41C' are Zairean style African pop. Sole previous Ivory Coasters effort 'Bullshit' — an adaptation of Beverley's All Stars' 'El Toro' — is found on the 'Hackney Musicians Collective' album.

COME ON: Housewives Play Tennis (Aura). Meanwhile, back in Edgware . . . Quirky psychedelic pastiche in the temper of 'My White Bicycle' or 'Arnold Layne,' with much of the latter's diseased voyeurism, plus a passing reference to funk. *"Housewives play tennis, they have weak backhands. They fall and scrape their knees but they get back up and play."* Remarkable for the degree of feeling Come On inject into the phrase: *"they drive station wagons."* Drivel really.

PARLIAMENT: Agony Of Defeat (Casablanca). The most accomplished "live" party record of all is Gary Bonds' 'Quarter To Three' which features the sound of the Church Street Five and saxophone of Daddy G. Twenty years on and the footstomping saga continues with oblique reference to Robert Parker and the self mocking sound of Parliament. The line is: *"I'm gonna take my shoes off and kick up my heels."* Here I go. Okay. *"This is a toenail session,"* chuckles the singer. *"It's party time,"* insist the chorus. *"Step on it,"* urges the other.

GENE DUNLAP: Rock Radio (Capitol). Radio fodder as its title suggest. Effervescent soul item from active import LP 'It's Just The Way I Feel'. The Ridgeways feature. Trivial. Pleasant.

MITT & THE MODULES: Ha-money-ka (Danceville). CHAIRMAN YOUTH: Uncertainty (Last Ditch). Two discs distinguished seemingly by the involvement of Mitt, who spokespersonifies Chairman Youth's existential with *"we walk around as cameras informing on ourselves"* over a sub-reggae riff in a manner that may be termed post aggressive; who blows — an otherwise interesting harp workout spoiled by shrieking lead guitar and noisy drums — alongside the Modules for a rollicking juke box item.

THE DOLPHINS: Thin Fine Line (Day Release). Poorly mixed, ambitious, portentous, optimistic, brave. Bromley five piece dispense mystic love lyrics to pop accompaniment. Man say, there's an apple in the garden built on solid rock. Flip retreads Syd Barrett ('She Took A Long Cold Look') and John Cale ('Cable Hogue').

THE NIGHTINGALES: Idiot Strength (Rough Trade). Not exactly some melodious plot of beechen green and shadows numberless, but then alas, *"the tables are turned and other wheels are in motion."* It thumps along. Imagine The Shadows with Hank Marvin on vocals.

RESTRICTED CODE: Love To Meet You (Pop: Aural). FIRE ENGINES: Meat Whiplash / Candyskin (Pop: Aural). Big sounding records both, Restricted Code come humble, ask for nothing, *"I would not presume upon your love,"* to crisp instrumentation and Afro percussion, if too rigid a tempo. Fire Engines jangle like early Love and overstay their time on both sides of this otherwise palatable performance, especially the eclectic 'Candyskin'. Glasgow and Edinburgh respectively.

THE INMATES: I Thought I Heard A Heartbeat (Radar). MICKEY JUPP: Don't Talk To Me (Stiff). R&B corner. Thump. Thump. The Inmates remain confined to a simple equation and the strain is beginning to tell here with an initially good idea that in the end never convinces nor quite succeeds. I catch the last song of Mickey Jupp's set at the Paradiso in Amsterdam last week and wish I see more. The latest single from the man retains a bluesy early hours feel culled from Jimmy Reed with a growled lyric ultimately betraying his macho ego.

OUT ON BLUE SIX: Party Mood (Out On Blue Six). Full of spite. Grainy black and white photograph sleeve. Chrome blue label. Lyrics of former friends with smiling faces. Government issue.

THEATRE OF HATE: Rebel Without A Brain (Burning Rome). Theatre of Hate are leather garbed rebels without a choice. Their graffiti is to be spotted opposite the Scala, below the legend 'Island is Babylon'. They come in here sometimes and select Wasted Youth and Marilyn Monroe music. Sandwich eating press secretaries of both sexes regard them askance.

THE LOOK: Three Steps Away (MCA). Some encouraging touches of lyric never really redeem this too brash follow up to the fresh 'I Am The Beat'.

DEE SHARP AND ONE BLOOD: Swing And Dine (Fashion). COOL NOTES: People Make The World Go Round (Cool Note). Two British reggae issues on seven inch is much music in one week where the currency is almost exclusively 12". Male singer Dee Sharp debuts very promisingly last year with 'Let's Dub It Up', and although this sequel relating to the musical wheel of fortune — *"swing and dine, and dance for your money"* — is as exactingly crafted, the Melodians/Morwells song sounds slightly too well worn to excite anything other than cursoraries. Cool Notes sing also of ups and downs, applying themselves to the Linda Creed and Thomas Bell lyric with bubbly confidence and some class.

CULTURE: Forward To Africa (Kingdom). More reggae, this from Jamaica. Are not Culture on tour here at the moment? Blonde Nick who knows of such things and comes in just now for a sandwich assures me this self-produced chant "hardly catches them at their best". Redemption and victory cry. Seems to me the Rasta's pan-African plea is t'other side of Mr Powell's repatriation coin.

GENE VINCENT: Rainyday Sunshine (Magnum Force). JOHNNY STORM: Fast Eddie (Magnum Force). JOE ELY: Musta Notta Gotta Lotta (MCA). SIR DOUGLAS QUINTET: Sheila Tequila (Chrysalis). I like my rockabilly neat and

find nothing here to recommend. Sad more than sweet Gene Vincent fails to recapture more than the odd spark of former current on this EP of self-produced recordings from 1968. His rendering of Chuck Berry is especially dismal. 'Roll Over Beethoven', perhaps, but bring back Bach. Johnny Storm sounds like a Larry Page come lately and is poor billy ersatz on a song that Doug Sheldon will be advised to cover and the rest of us disregard.

Sir Douglas deliver a further EP, this of dilettante Texas rock and in the process desecrate whatever immortality they do achieve for recording 'She's About A Mover' by including a dreary live version of it here. Obtrusive steel guitar wrecks whatever tension Joe Ely builds with his staccato vocal and the song meanders into nothing. Roll over Gene Vincent tell Elvis Presley the news.

JAMES GOSS & THE GEEKS: Poland (James Goss & The Geeks). Agitprop. *"Was it such a contradiction? Strikes in Paradise? It was just another riot in a company town".* Counterpoint and dirge provided by eight Californian geeks; James P Goss III intones middle European history lesson. *"It's so hard to live on a plain with neighbours who can't contain territorial appetites".*

DAVID BOWIE: The London Boys (Decca). THE ROYALS: Get Yourself A Job Mate (XL). ERIC HYSTERIC & THE ESOTERICS: Tropical Vision (Wasted Vinyl). EUGENE & THE SYNCOPATERS: The Great Romantic (Rocket). THE CLASH: The Magnificent Seven (CBS). ELLEN FOLEY: Torchlight (Epic). Discussing 'Diamond Dogs' in an article entitled 'David Bowie: And The British Showbiz Avant-Garde' (*International Times:* Vol. 2 no 3, 1974) Martin Gale writes: "Anthony Newley was also outrageous. He had powerful cockney adenoids and numerous hits with a string of ear-splitting beat ballads. Roy Orbison goes Stepney. Nobody thought that Newley

Continues over ▸

ILLUSTRATION: SERGE CLERC

LIGHT OF THE WORLD

NEW DOUBLE 'A' SIDED 12" SINGLE

I'M SO HAPPY
5.25 min.
AND
TIME
11 min.
REMIX

marketed by phonogram

12" MERX 64 IN PICTURE BAG
7" MER 64 IN PICTURE BAG

12" SINGLE: TEMPORARY MUSIC 2

Material

RED RECORDS RS 12.008

Distributed by Fresh and Rough Trade

SNAKEFINGER

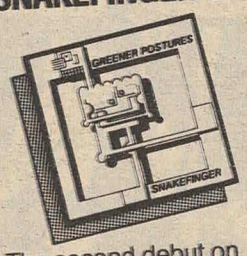
THE FOLLOWING INFORMATION IS CORRECT...

The SNAKEFINGER
World Tour in England

April 9 – Dingwalls LONDON
April 10 – Rafters MANCHESTER
April 11 – Moles BATH

PLUS — Films of
THE RESIDENTS
(HELLO SKINNY, THIRD REICH 'N ROLL AND OTHERS)
To be shown at each gig

Hear SNAKEFINGER on



The second debut on
DO IT RECORDS
GREENER POSTURES

RIDE 5
DO IT RECORDS

SINGLES

Continued

could go anywhere after the stupendously moving nausea of 'And The Heavens Cried', but he solved it by becoming a genius along with Burt Bacharach and Sammy Davis Jr . . . there were lesser onces of the same variety: Jerry Lordan (perhaps the first singer/songwriter), Mike Berry, or how about 'Ooh La La' by Keith Kelly? Relics of the early English avant-garde make difficult reading."

This six pack further confirms Mr Gale's research. The Bowie session, precocious and suitably adenoidal, dates from 1966 and whimsically portrays *"bright lights, Soho, Wardour Street, you hope you make friends with the guys that you meet,"* and other assorted very obvious statements of fact. Just young David's enunciation of the title glimpses something faithful. The Royals' release is worse even than its title. Wry unemployment skit without humorous content. Eric Hysteric — who may have been once Wreckless — also employs a gormless broad accent to say nothing whatsoever. Eugene whispers of Paul McDowell and jests with what may be a manual to the eating habits of proles, to the following conclusion: *"Give me egg and bacon for breakfast and give me spotted dickie for tea, and on Saturday night when I'm feeling alright save a little roly poly for me."*

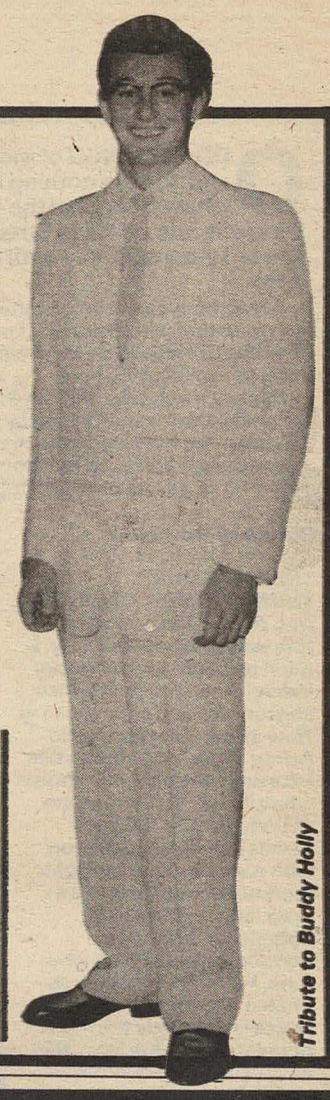
The Clash demonstrate fingerpointing funk shopping list songwriting, and throw away the odd pertinent phrase: *"clocks go slow in a place of work, minutes drag and the hours jerk"* and the later half rhyme: *"What do we have for entertainment? Cops kicking gypsies on the pavement,"* before degenerating into semi-surreal gibberish: *"Italian mobster shoots a lobster; seafood restaurant gets out of hand."* Ms Foley with a Strummer/Jones song at least attempts spirit and is imaginatively arranged, for all her insipid emergence at its end.

THE SQUARES: Buddy Holly (Hype). I already hear this some two years ago on a different label. *"On that fateful day Buddy Holly went away, Big Bopper, Ritchie Valens too."* If I may point you in the direction of Fleetwood Mac's finer tribute 'Buddy's Song' . . .

KEVIN DUNN AND THE REGIMENT OF WOMEN: Oktyabrina (Armageddon). It is really time I am going home.

ROCKIN' SIDNEY'S TOP TEN JUKE JOINT PLAYS

1. **Summertime, The Marcels** *(Pye International)*
2. **This Ole House, Shakin' Stevens** *(Epic)*
3. **The Swingin' Shepherd Blues, Ella Fitzgerald and her Shepherds** *(Verve)*
4. **(We Don't Need This) Fascist Groove Thang, Heaven 17** *(British Electric Foundation)*
5. **Domenica E'Sempre Domenica, Marino Marini** *(Durium)*
6. **I Really Love You, The Stereos** *(MGM)*
7. **Jah Jah Robe, Rising Son** *(New Flower)*
8. **Some Other Guy, Richie Barrett** *(London Atlantic)*
9. **Concerto Disperato, Nini Rosso** *(Durium)*
10. **Spring Fever, The Velvets** *(London)*



Tribute to Buddy Holly

SOUL EXPRESS

SPRING '81

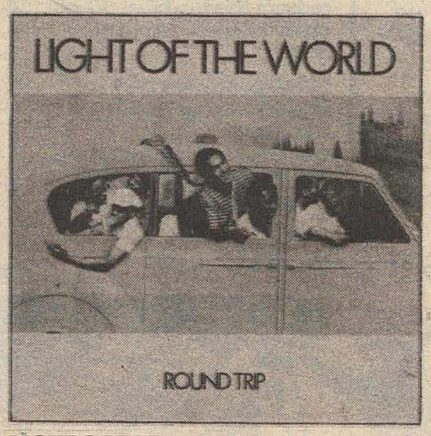
THE MAGNIFICENT FIVE ARE OUT!

Five soul albums from the Gap Band, Kool and the Gang, Yarbrough & Peoples and Light of the World, are getting soul'd at all good record stores.

THE GAP BAND
'The Gap Band II' with hit singles
'Oops upside your head' and
'Party Lights'. LP 9111 062

THE GAP BAND
'The Gap Band III' with hit singles
'Burn Rubber on me' and 'Humpin'.
LP 6337 110. MC 7141 110.

KOOL AND THE GANG
'Celebrate' with hit singles
'Celebration' and 'Jones vs. Jones'.
LP 6359 029. MC 7150 029.



LIGHT OF THE WORLD
'Round Trip' with hit singles
'London Town', 'I shot the Sheriff',
'Time', and 'I'm So Happy.'
LP ENVY 14. MC ENCAS 14.

marketed by phonogram

YARBROUGH AND PEOPLES
'The two of us' with hit single
'Don't stop the music'.
LP 9110 162. MC 7142 745.

mercury De-Lite RECORDS

ADVERTISEMENT
Psst...Don't forget the new Light of the World single:-
'TIME' 11 minute remix.
marketed by phonogram 12" MERX 64 mercury

LATEST NEWS

'Humpin' the new single from The Gap Band is out now!

12" MERX 63
7" MER 63
marketed by phonogram mercury

girlschool

HIT & RUN

NEW ALBUM

BRON 534
LIMITED EDITION IN RED VINYL

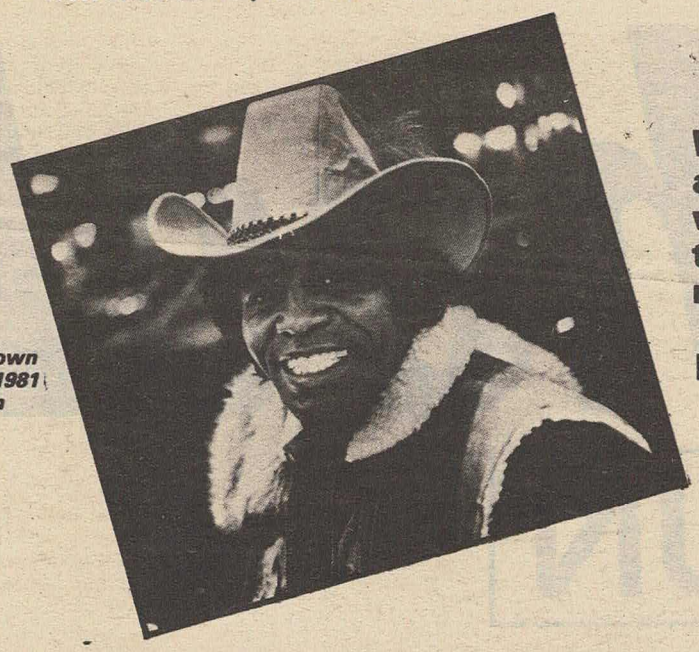
NEW SINGLE

BRO 118
LIMITED EDITION 10" INCLUDES EXTRA TRACK "TUSH"

ON TOUR

TUES 14 APRIL	SHEFFIELD	Top Rank	FRI 24 APRIL	MANCHESTER	Free Trade Hall
WED 15 APRIL	HANLEY	Victoria Hall	SAT 25 APRIL	LIVERPOOL	Royal Court
THURS 16 APRIL	DERBY	Assembly Rooms	MON 27 APRIL	BIRMINGHAM	Odeon
SAT 18 APRIL	MIDDLESBROUGH	Gaskins	TUES 28 APRIL	LEICESTER	De Montfort Hall
MON 20 APRIL	NEWCASTLE	City Hall	FRI 1 MAY	BRISTOL	Colston Hall
TUES 21 APRIL	EDINBURGH	Odeon	SUN 3 MAY	BOURNEMOUTH	Winter Gardens
WED 22 APRIL	GLASGOW	Apollo	MON 4 MAY	BRIGHTON	Corn Exchange
THURS 23 APRIL	PRESTON	Guildhall	TUES 5 MAY	HAMMERSMITH	Palais

BRONZE



James Brown in Paris, 1981 Pic: Anton Corbijn

When James Brown was 16, he was convicted for armed robbery and served four years on a Georgia work camp. So when the Godfather of Soul played for the prisoners of San Quentin earlier this year, it meant more than just another prison gig.

Exclusive report by MICHAEL GOLDBERG

PRISONER OF LOVE MEETS THE PRISONERS OF HATE

This Is A Man's Man's Man's World

THE TENSION inside San Quentin State Prison is so strong I can practically see it. I try my best to remain cool as waves of fear surge through my body. I can't get all the newspaper stories I've read about prison riots and stabbings out of my head.

"If you are taken hostage, we cannot do anything to ensure your release or safety," announces a prison guard as he unlocks the first of three steel jail doors that separate the prisoners of San Quentin from freedom, and admits me into the prison.

I feel acute dread as those doors clang loudly and solidly shut behind me. Just the night before, one San Quentin inmate had strangled himself to death in his cell with the cord from his radio.

Today, I'm in the company of a one-time criminal who "made good" and is paying a visit to this prison 15 miles north of San Francisco to perform for the inmates. When James Brown, the Godfather of Soul, was 16 years old he was arrested for armed robbery. He spent four years at a work camp in Tacoa, Georgia. It was an experience he has never forgotten.

"It made me realise I wasn't so smart," Brown tells me.

Now, several thousand convicts wait in the prison mess hall, a grim place with grey cement walls. Under the harsh fluorescent lighting, everything looks stark, cold.

Overhead, two armed guards patrol the hall from a catwalk. Light glints off the black metal of their rifles. Below them, a sea of tough black and brown faces. The prisoners are all dressed alike: faded denim work shirts, faded denim pants and black or blue knit wool caps pulled tightly over their heads. There is a large stage at one end of the mess hall. The prisoners face the stage and wait.

They are waiting for Mr Dynamite, the Godfather of Soul, the Prisoner of Love, the Sex Machine, Mr Please Please Himself, Soul Brother No. 1 — Mr James Brown.

Mr James Brown is waiting in his dressing room for his dark, curly hair to dry. The room is small and painted a sickly pale green. Brown sits with his knees spread apart, a large hand resting on each thigh. A stocky man, his perfectly white teeth contrast dramatically against his black skin. He is wearing a white sweatshirt zipped to the neck and white jeans stuffed into knee-high black suede boots. Several diamond-encrusted gold rings glitter on his fingers.

Behind Brown, a bunch of his stage outfits hang from an electrical pipe. These garish costumes of black, gold, red, silver, purple and white spandex with glitter and sequins and intricate embroidery look funny in this dingy room. Hair spray, make-up, brushes and combs scattered around make this makeshift dressing room look like a very funky beauty parlour.

You're a very strong believer in the American Dream, I say to James Brown. Do you really believe that if a man works hard, he can become a success?

"Well didn't I do that? he asks, almost defensively. "I was a former inmate. I had eight to 16 years. More than most of the cats have out there."

So since *you* made it, anyone can make it?

"Not anyone," says Brown. "You're the one that said that. I think the *chance* is there for anyone. But anyone can't be a James Brown. But there's something anyone can do. In America, there's something anyone can do if they want to. Everybody can't be a James Brown, but they *can* go to work. But you got to remember one thing: I went to work before I tried this. I was a janitor when I made 'Please Please Please' (Brown's first hit). So you got to start somewhere. Most people don't want to start in that place."

I ask Brown how he came to record 'Please Please Please' and I set off fireworks.

"Mr Stallings!" snaps James Brown. "Mr Stallings. . . " Brown is calling for his personal manager.

"Sir, don't come here and ask me about the story of my history or my life," shouts Brown, glaring at me. "Please don't do that. That don't make no sense at all. If you want to talk to me, ask me about this show today. . .Mr Stallings!"

The contagious tension of this person has put the highly emotional Brown on edge. Sweat glistens on his immense forehead. He pulls his head out from under the white plastic portable hair dryer. His hair is wrapped around pink and green hair curlers.

"You look out there and you see 99% of the people are black," says Brown angrily. "This is not just a prison. This happens to be a prison with almost all black people. And I feel sorry for them. I don't want to see any prison, but this prison is as one-sided as the system out there! Now we know we haven't got all black criminals in the world. What we need to do is see what we can do to our country so it's not so one-sided like that.

"Give those black kids a hope, give them good education," continues Brown. "Give them heroes. Let them know the true things. Let a man like James Brown go all the way to the top rather than trying to put him down. Let people succeed. Give them hope. Those kids don't see no hope. Those black kids ain't ever seen a black president and nine times out of ten they won't ever see one. You look out there and see a lot of kids who won't ever have a chance.

"That's why the blues are so popular, gospel. Black people pleading for help and pleading for life. And we got to change that! This country is no better off than it was 25 years ago."

It would seem that with Ronald Reagan in office. . .

"What do you mean Reagan? As far as we've been, what have any of the other presidents done? Nothing! None of the other presidents never done anything about freeing up a black man. So I don't care who you name. Name anyone you want. Go all the way back as far as you want. Ain't no one ever free the black people yet. And Hispanics, they're still slaves."

So you think things are getting worse?

"Worse? How can they get any worse?" exclaims Brown. "What can be worse than all the people in this prison being black? What can be wrong? That they put you in there? Is that going to be worse?"

In the '60s the civil rights movement. . .

"But the movement stopped," says Brown. "All that money's gone. The blacks that used to own the ghetto now rent it. How can it be worse? Anything happen worse, our country going to be torn up.

"I'm scared. I'm scared when I go in a prison and see all one people. If it was all whites I'd be scared. 'Cause I know all whites aren't criminals. If it was all Hispanics I'd be afraid. If it was all Indians I'd be afraid. You know this look more like a concentration camp than it does a prison camp, between you and I."

Brown stares down at the floor for a moment.

"This is depressing. I get very depressed when I see a prison like this. Very depressed. If anybody comes in here and says it's not depressing, they're crazy. They're not looking. We got to do something on the outside to prevent it. We got to end this one-sided affair.

"Patty Hearst, when she became a criminal, she became like a movie star, a folk hero. A black man do it, they mow some people dead. George Jackson and all those cats — gone! Malcolm X — gone. Rap Brown is not a hero, he's a criminal in exile. Every nigger that comes along is not a hero. But Patty Hearst is a hero. And it's wrong."

Brown is getting more and more excited.

"America is my home and I'm very concerned about it. I'm very concerned about my country. It's not what your country can do for you, but what you can do for your country, like John F. Kennedy said. And like Dr Martin Luther King Jr said, Judge a man by the contents of his character and not the colour of his skin. I want educated people. Most of the cats in this prison didn't finish high school.

"You know, of the black people, 80% of them are uneducated. That's 80% potential criminals and killers. I mean you think a man is going to suffer — when he knows how to shoot a gun and make explosives — you think he's going to suffer? You better *hope* he finds a job!"

Brown with personal manager Henry Stallings, on UK tour, 1965.

I Got The Feeling

"I WANT to see the godfather's soul," shouts a convict. Others chant, "James Brown, James Brown."

The James Brown Revue is a flawlessly worked out show that remains basically the same night after night, year after year. Today, the curtain in the mess hall parts to reveal The JBs International, Brown's current band. The five-piece horn section, two guitarists, two drummers, two keyboard players, conga player and bassist hit a typical — meaning funky — James Brown groove. *"We are the funky men,"* sing the five horn players. *"Been funky since the world began."*

James Brown doesn't make his appearance for nearly 30 minutes. First the band runs through a few instrumentals and then Jimmy Nolan, Brown's lead guitarist for over 20 years, introduces Brown's three female back-up singers, The Sugar Bees. The women sing a few current soul hits including Diana Ross' 'Upside Down' and The Pointer Sisters' 'He's So Shy'.

The prisoners seem to like this stuff, but actually, this part of the show isn't very good. The band doesn't really hit the groove and the female singers are more interesting for their sex appeal than their singing.

"And now it's showtime," announces one of the girls in a squeaky Shirley Temple voice.

Jimmy Nolan speaks into the microphone. "Is it Mr Please Please? Is it Body Heat? Papa's Got A Brand New Bag . . ." Hit after hit is mentioned. And as the band jumps into the jagged rhythm of 'It's Too Funky In Here', a recent R&B hit for Brown, it is, indeed, showtime.

And here he is!

James Brown comes running out to the centre stage. He's wearing denim bell-bottom pants and a denim vest. Is this a symbolic gesture of solidarity with the prisoners? In the dressing room, Brown had said, "I'm just like them."

James Brown is the eighth wonder of the world. He is a totally unique performer with ten times the energy of anyone I have ever seen on a concert stage. After 25 years of inventing practically everything we call soul music, he's still a man who can deliver on the stage and on record — as his recent soul hit 'Rapp Payback" demonstrated.

At 52, James Brown dances like Mick Jagger can only dream about. Brown *is* the Sex Machine as he does splits and rubs up against a female dancer clad only in a skin-tight yellow body stocking and pink sunglasses. Brown whirls around, snaps his fingers right on the beat and shakes his head. The man is constant motion. His entire body seems to move to the polyrhythms. Feet, knees, legs, arms, hands, fingers — all syncopated to the groove. Hot on the one.

Brown is an amazing singer. His upbeat material features a raw, raspy vocal style direct from the ghetto. He can be tough, macho. "I made a name, James Brown. I got to live up to it," he has said.

But there's a sensitive side to James Brown. He can wring every last bit of emotion out of a song like 'Try Me', a gut-wrenching ballad that was one of Brown's earliest hits. As he croons, *"Try me, try me, darling tell me, I need you,"* the prisoners start screaming. A grin appears on Brown's face for just a moment, then vanishes.

But there is another song that the San Quentin inmates are waiting for.

The band stops playing. The prisoners are silent. Brown grabs hold of the microphone and with eyes closed, sweat dripping off his brow and a look of pain on his face, he begins to sing 'It's A Man's Man's

"Those black kids ain't ever seen a black president — and they won't ever see one. This country is no better off than it was 25 years ago."

Funky President (People It's Bad) — James Brown in London, 1980. Pic: Justin Thomas.

Man's World', his 1966 Top Ten hit. *"This is a man's world/This is a man's world/But it wouldn't be nothing, nothing/Without a woman or a girl . . ."*

The prisoners cheer. Twenty-five or 30 of them leap atop tables. Many close their eyes and sing along silently.

"I felt like I was seeing people that I've been a part of all my life," says Brown after the show.

Mr Please Please Himself

IF A SINGLE man defines black music, that man is James Brown.

"He hears his sound in a lot of music. And he's proud of it," says Henry Stallings, four days after San Quentin, sitting in a backstage dressing room at a San Francisco club as Brown performs to a capacity crowd. "He always say 'Hey, you know what. I don't know what makes people follow me, but God only knows'. The man knows he's been blessed with a gift the average entertainer don't have. 'Cause he's been current for over 20 years. That's unbelievable."

James Brown is a legend and like many legends, the facts of his life vary depending on who you talk to. Some say Brown was born in Pulaski, Tennessee on May 3, 1928. Others say it was Macon, Georgia in 1933. All agree, however, that his family was dirt poor and that he grew up in Augusta, Georgia.

"He didn't have nothin'," says Stallings, who went to elementary school with Brown in Augusta. "He always say that's why he work so hard now. He don't ever want to go back that way. Never, ever again!"

As a kid, Brown reportedly picked cotton, shined shoes and danced for pennies in front of the Fort Gordon army base.

"He was just one of the kids. We played together. He was singing at the talent shows then. At the Lenex Theatre. They used to have talent shows during the week. He used to end up coming out with first place. And he used to sing the national anthem each day at school. That's what they used to have him doing."

And then came the burglaries.

"I think he was snatching hubcaps and batteries. He was stealing, if you want to know the truth." Stallings gives a nervous laugh. "He was caught stealing. So they caught him. I was doing it too, but they didn't ever catch me."

Four years in prison sobered Brown up.

"I believe that's when he changed," says Stallings. "When he went to prison."

When he got out of prison, James Brown wanted to be a professional athlete. He tried his hand at boxing, training with Beau Jack and acting as a sparring partner for Sugar Ray Robinson. Then it was semi-professional baseball. But a leg injury cut short his dreams of making it as a big-league pitcher. "Yea, he had broken his leg," recalled Stallings. "We used to call him Crip after that."

So James Brown turned his attention to music. During the late '40s, Brown learned how to play drums and organ, while working in a number of gospel groups. Eventually he formed The Famous Flames.

The Famous Flames were a black vocal group, like The 5 Royales, The Midnighters and many others. The original line-up consisted of Bobby Byrd, piano (Byrd still plays in Brown's band); Floyd Scott, guitar; Sylvester Keels, vocals; Nash Knox, guitar; Ray Scott, bass; Johnny Terry, vocals — and James Brown on drums, organ, piano, bass, guitar and vocals.

It was in 1956 that James Brown And The Famous Flames cut 'Please Please Please' for Federal Records, a subsidiary of King Records. At the time, Brown was a janitor.

"I was working ten hours a day for less than 100 dollars a month," Brown tells me. "I love that song ('Please Please Please') like I love one of my relatives. You know, if it wasn't for that song, I'd still be a janitor."

According to Henry Stallings, Brown's first brush with fame blew his mind.

"'Please Please Please' was the first break in life. Getting hold of some bucks, some money — I think he had his fun. He spent a lot of money doing silly things. Like drinking liquor.

"And I think he experienced from his own mistakes. I think he educated himself to a point where if he was going to have anything, he had to start taking care of business."

Part of "taking care of business" meant having the sharpest group in the US. Brown made the Flames wear fancy stage outfits. He rehearsed them until they knew the routines backwards and forwards and taught them intricate dance steps.

By 1962, when Brown recorded his first live album, 'Live At The Apollo Vol. 1', he had developed a following all over the country through year-round touring. Although he had to fight with his record company to release it, the album stayed on the pop charts for an astonishing 66 weeks.

Even so, in the mid-'60s James Brown dissolved The Famous Flames. Since then he has worked with numerous musicians, and all his bands — The JBs, The New Breed and currently The JBs International — have been nothing less than superb. Musicians who have served time in Brown's bands include Bootsy Collins, Fred Wesley and Maceo Parker, all of whom currently work with George Clinton.

Working for James Brown may be the toughest gig of a musician's career. In the '60s, Brown fined his musicians if they showed up late for a gig or missed a note. These days, if they slip up, he fires them.

"He don't allow nobody to drink on his job," says Stallings. "If he catch somebody drinking on his job, they gone. No drugs, no nothing on his job. This man will fire anybody he catch with narcotics. He come around and smell some reefer in this room and everybody in this room is fired. *Everybody.*"

America Is My Home

IN THE LATE '60s, James Brown became such a powerful figure that during one black ghetto riot he was called upon to restore the peace — by staging a marathon TV show. A friend of former vice-president Hubert Humphrey, Brown says today, "I've been very close to most of the presidents. 'Cause I can do so much where they can't. That's been a duty of mine."

Brown recorded a string of political songs including 'Say It Loud — I'm Black And I'm Proud', 'Don't Be A Drop-Out' and 'America Is My Home'.

"I've never preached hatred. That's not my bag," Brown tells me. "I've never preached burning or looting. But if I don't gripe, who's going to gripe?.

"But I've always supported my country. And even when I identified with the black revolution, I did it as a human, not as a black man.

"The only thing worth more than anything to me is to go to Europe and be James Brown the American. And to come back here and be James Brown the black man — I think that's stupid!.

"I lost something before I got home. I lost my identity on the way back. Now you would think you would lose your identity going, but I lose my identity coming back. I want to be James Brown the American."

In the early '70s, James Brown began to slip out of fashion. His records stopped crossing over onto the pop charts — and they were no longer topping the soul charts either. Brown, who had lived in high style at the end of the '60s, flying around the country in a black Lear jet he called Sex Machine, had to sell the jet along with a mansion with a moat in Queens, New York, and two of his three radio stations. On top of that, Brown locked horns with the I.R.S. (the American tax office) who claim he owes them $2,100,000 for unpaid taxes covering the years 1975-1977.

Some people, including James Brown himself, claim disco was the villain that took his mass audience away from him. He has verbally attacked his record company of ten years, Polydor — and went on to record his latest album, 'Soul Syndrome', for Henry Stone's TK Records, the independent label responsible for KC And The Sunshine Band's numerous hits. Rumour has it, though, that Brown may soon return to Polydor. . .

This Is A Man's Man's Man's World (Part Two)

AT SAN QUENTIN State Prison, James Brown finishes the show with 'Papa's Got A Brand New Bag' and 'Please Please Please'. And then he's gone.

"We want more," chant the prisoners. "We want more."

After five minutes, James Brown reappears on stage, a towel wrapped around his neck, and encores with something that sounds like 'Dance Everybody Let's Boogie'.

Brown and his band leave the stage for good and the convicts exit the mess hall. "Anyone who's not a worker get out," shouts a guard. "I don't want my count messed up tonight."

After a half hour, James Brown, Henry Stallings and myself leave the mess hall. We walk beneath a tower from where a guard holding a rifle is surveying the prison grounds.

We walk across a courtyard bordered on two sides by two three-storey buildings containing the prisoners' cells.

Suddenly a convict yells from a third floor cell, "All right JB!"

And James Brown — every inch the Godfather of Soul — smiles, lifts a hand and offers a regal wave.

The Flowers of Romance

Public Image Ltd.

A new long playing record.

Virgin

23 Ways to Skidoo

The repercussions of percussion and other matters of clutter

Images of 23 Skidoo by PAUL MORLEY (verbals) and PETER ANDERSON (visuals)

1/ In To View
SKIDOO 23 sit in a circle in a dusty room above Kentish Town's Honky Tonk record shop. This is their first interview: the first ordeal! "We don't want to stand back," they announce, and they're not stand offish. "We don't want to be stationary. We don't want to create any barriers."

2/ Cheer Up
SAM plays guitar.

3/ Shatter-day
THERE'S a certain optimistic vagueness about Skidoo 23. "It's coming together gradually . . . we're still not sure exactly what we want." They're a little bothered about having to shape ideas and ideals for me and you: they're not convinced that making things solid and containable is a good idea. What will be stronger — the 'publicity' or the image slipping out of their control?

"That's why we were dubious about doing an interview, because we didn't know whether we'd have enough to say. We're now trying to talk out our ideas, place them in contexts, and that's something we've never really done before. We don't like to pigeonhole things, and hopefully the individual watching and hearing us will interpret us how he or she wishes. Or it."

4/ Property
FRITZ drums.

5/ Competition
"I COULD say a lot of things," says Fritz, and there's caution in the air. "But I'm not going to because it would be simply repeating what other groups have talked about."

6/ Contact
ALEX is the percussion player.

7/ Special Touch
"ALL the things you're saying about changing things with ideas, we hadn't thought about things like 'success' until the interest that's being shown just now . . . we've been playing because it's what we did, because we decided to form this group two years ago. Our attitude is having to change, but up to this point our attitude has been exclusively that we really enjoy playing together. We all get on really well!!!"

8/ Campaign
JOHNNY plays guitar too.

9/ Anticipation
WOULD 23 Skidoo — so fresh, so close, so loose — prefer to wait a year before being probed and publicised — take their time to make their way? "I couldn't wait a year," says Alex. "I'm into doing things NOW. It would be important to change while we're doing it."

10/ Reflect
PATRICK is the bass player for 23 Skidoo.

11/ Sexual Features
OTHER groups who have insisted that all group members sit in a tight circle while I interview them, despite whatever intimidation and unwieldiness, include Devo, Clock DVA and A Certain Ratio. "We all have different interpretations about the need to be here," state Skidoo through one mouth. "So we all need to be here." You could say the gestures of conflict keep the peace.

Skidoo 23 are variably good looking boys — cute through mysterious to butch — whose bodies and attitudes complement each other. Hell, they're fashionable, I tell you. They've a democratic, distinctive style, a subtly poisonous determination, a way of exercising that's more obviously contemporary and dialectically attractive than any of the fakerists and ballet-boys. Ask them if they're uncomfortable within the rock context and they'll say: "Totally. Absolutely."

What are they going to do about it? "Change it! First of all, stay out of the rock circuit." They'll play the Film Co-op in Camden Town: they'll not not not play the Marquee.

12/ Men In Focus
AND Tom is the singer — and he bangs things too. This is the year of the undeniable percussion!

13/ Be Successful
"WHEN there's six people," says Tom, "there's no central genius or whatever."

14/ Wort
WHEN Skidoo 23 were a four piece they made a record — 'Ethics'/'Another Baby's Face' for the Pineapple label. They're not very happy about the record.

Now that Skidoo are a six piece, a sound spilling and thrilling all over the place, the single is irrelevant. It's so mild. "We think of people buying the single and thinking yeah that's quite nice, then coming to see us and being really shocked. It's very little to do with what we're doing now."

15/ Grit Your Teeth
SKIDOO music is shift-work, temporary inspired spin, testing tempos, intimate clutter.

16/ Trial
SURVIVAL is a sustained outrage! 23 Skidoo are a fun fracas! In the middle of a great development! On the verge of collapse.

17/ Lost And Found
IT WAS Colin, a Final Solution partner, who pointed me towards 23 Skidoo. They were appearing with The Associates, The Sound and Repetition at the University of London a few weeks ago — a Final Solution promotion. I was in the bar unaware anything was happening on stage. Colin spotted me and said 'Shift!' I moved. I saw Skidoo to, fro, do, rush to contusions, scatter and rattle through two songs and was stung by the elasticity, swept up by the pressure, loaded by the motion, goaded by the friction. New romance! Post ACR, I noted clumsily but in violent sympathy.

18/ Feel
THE second time I see 23 Skidoo is with more interesting company: with Ratio and Bush Tetras at North London Poly-technique. It's not the best place to be entertained and enlivened, but Skidoo cut through. You have to be daft to miss this drift: too covered in fussy cool to reject this mentality. They're mental!

"People always say that about us. It seems to be the operative word." It's that part of Skidoo that's running wild. "We suddenly went beserk! It's good to shake up people when you're playing . . . getting some kind of reaction as opposed to everyone just standing there, all mediocre. The response we want is an interested one. It's great when people dance and clap, when there's a positive feel . . . sometimes audiences seem to be nervous. When you're sweating your fucking bollocks off playing as hard as you can and then at the end there's just polite applause it's terrible."

As they play high speed film images rush about behind them. The images collapse, collide, concede — mixing up with the music, creating further tension, reaching more sense. There is a Skidd visualness. But are they averse to moving on stage? "Not at all." ACR seem to be. "That's why they're maybe not as good as they could be. It can reach a point where it looks like you're not interested in what you're doing . . . We wouldn't want that."

19/ Recreation
SKIDOO are not young enough to have avoided punk: they noticed it and the attitudes there. The major tensions in their music comes from the lust for funk and the passion for European noise. Vivid vocal funk forms are soaked throughout with cagey 'Tago Mago' foam.
It's the avant-garde background — Gristle, Can, This Heat — that adds telling new colours to the sharp funky body.

20/ Reality
IS THERE a rock fan in 23 Skidoo? "No way." What is rock to Skidoo? "Very very solid, very very flat . . . hunk hunk, the unquestioning consumer . . . songs about girls and cars . . ."

So why did the overt funk pour into their veins? "Funkapolitan think we stole the idea off them, as if they invented it! We didn't want to rip off funk in any way . . . we just love the feel!!" Connections from chaos. It's a successful generation. Funk stains the white boy. "I think A Certain Ratio speeded us up on our way." The inclination towards free-form in Skidoo music is a hell of a pinch; it perverts the course of rhythm. It's a mischevious and severe dance music. Why do they like people to dance? "It's a nice thing to do. Plus dance music is a good vehicle to provoke people."

21/ Maelstrom
SKIDOO aren't sure what's happening next: no idea when their first proper record will be released. "As an organisation we're chaotic." I think in these days and cages it's important to be organised. "Yes. We have got to get our shit together! But when the fun disappears then there's no point in doing it anymore." So be a fun organisation! "True! It could be more fun if we were better organised."

22/ Command And Forbid
COMPANIES like Skidoo direct us here and there. They're enjoyable and deranged, familiar and elusive. They're appreciative of the virtues of ENTERTAINMENT and the values of EXPERIMENTATION. They don't surrender themselves to old language. They use! A brand new selection. They'll smile and not lose their grip on the things that matter. I'd call them matter-realists.

23/ Skidoo
FROM me to you: for now, the funkamental 23 Skidoo. Be a questioning consumer! But . . . will fashion drag them under? Do they dilute funk? "We can't see there being any Skidoo clones. And to say we dilute funk is a pointless criticism. Our music isn't *just* funk . . . and we're moving away from the funk base . . . though we don't know where it's moving." Up and away! Come close to the motion!

23 SKIDOO!

"The Captain and his passengers would be grateful if the residents of 84 Acacia Avenue, Hounslow, would slightly lower the volume of their new Wharfedale E20's."

International passengers to and from Heathrow now have an extra channel of music to listen to.

Mick Webster's rock collection.

But while they're subjected to his favourite albums, Mick is oblivious to the 'planes that whoosh overhead.

He's getting such ear-shattering sound from his E20's, he's higher than the aircraft.

That's because the E20's can turn 25 watts of amp into what sounds like 40 watts of rock.

Just think what they'll do to your brain when they reach their top limit of 70 watts per channel. All the more mind-blowing when you consider they fit neatly onto a bookshelf.

The trick is their efficiency–just three feet away they'll pump out 95db's for one watt of power.

But loud is only half the story.

The E20's are so lifelike, it's like the front row at Knebworth. That's because Wharfdale–with 48 years of experience behind them–call upon the latest techniques like lasers and computers to create the most realistic sound for all sizes of speaker. Yet, by carefully shopping around, Mick managed to find his pair for less than £165.

We're sorry to have to admit that they're probably the most anti-social speakers you can get your hands on.

We've tried telling Mick that.

But, with his E20's belting out in the background, he still hasn't heard a blind word.

WHARFEDALE E SERIES

Britain's most famous speakers

RANK HI-FI, HIGHFIELD RD., IDLE, BRADFORD, YORKS., BD10 8SE DISTRIBUTED IN IRELAND BY KILROY BROTHERS LTD., SHANOWEN RD., WHITEHALL, DUBLIN 9. TEL: 423966.

NIGHTCLUBBING

GOSSIPS, 1980

PHOTOGRAPHY: DEREK RIDGERS

Nightclubbing we're nightclubbing
We're what's happening
Nightclubbing we're nightclubbing
We're an ice machine
We see people brand new people
They're something to see
When we're nightclubbing
Bright-white clubbing
Oh isn't it wild?

Nightclubbing we're nightclubbing
We're walking through town
Nightclubbing we're nightclubbing
We walk like a ghost
We learn dances brand new dances
Like the nuclear bomb
When we're nightclubbing
Bright white clubbing
Oh isn't it wild?

Nightclubbing we're nightclubbing
We're what's happening
Nightclubbing we're nightclubbing
We're an ice machine
We see people brand new people
They're something to see
When we're nightclubbing
Bright white clubbing
Oh isn't it wild?

'Nightclubbing' lyrics copyright Bewley Brothers / James Osterburg Music.

Thrills!

PECKHAM, 1980

BLITZ, 1979

FLICKS, Dartford, 1981

BILLY'S, 1979

They say for every boy and girl
There's just one love in this whole world
And I know I've found mine

The heavenly touch of your embrace
Tells me no-one could take your place
Ever in my arms

Young love, first love; filled with deep devotion
Young love, first love; is shared with deep emotion

'Young Love' lyrics copyright Cromwell Music.

THE FOUNTAIN, Deptford, 1979

LE BEAT-ROUTE, 1981

CRAWLEY, SUSSEX, 1977

HORROR ON REAGAN BEACH

CALIFORN

Amid the affluence, sun-kissed smog musical conformity of California, Los and surfpunks are switching to self-d

Report by MICK F

SOUTHERN CALIFORNIA is always preceded by its own legend. There is no way you can avoid that legend if you grew up with the price of a cinema seat or within reach of a television set.

Early in the twentieth century game, the sprawl of Los Angeles made sure that it was the entertainment capital of the western world. From Chandler to CHiPs, we have all been softened up for the palms and the freeways, the sun, fun and surf, the convertibles and the hot nights. No other region in history has been so heavily promoted to us as the ultimate consumer paradise, a capitalist utopia where you can have a golden tan and sensationally meaningful relationship with the sex symbol of your choice.

Southern California does have a lot going for it. The climate is idyllic. Some of the scenic visuals, when you can see them through the smog, are breathtaking. Even the slums and the barios, the meanest of the LA mean streets, are softened by a profusion of semi tropical vegetation. The general attitude is one of mild and mellow hedonism (although there are outbreaks of mass murder). The economy is still comparatively healthy, though the price of this continuing prosperity and the affluent Californian lifestyle is that the air in this paradise is poisoned.

There is also another preoccupation beneath the palms. The bulk of predictions indicate that Los Angeles is due for a major earthquake, maybe major enough to shake the whole city clean off the Pacific shelf, sometime within the twentieth century. With only nineteen years left to go there is understandable unease. Parallels are intriguing: Atlantis, Pompeii. Sodom, Gomorrah. People make jokes about investing in prime Arizona beachfront property, but they're from out of town.

PARTLY FROM CHOICE and partly from force of circumstance, I am spending a lot of time in a beat-up, grey Buick Riviera. There is hardly any effective public transport in LA, but since the Buick is there it's no hardship. Los Angeles has advanced cruising to a high art. It's a city that makes more provision for cars than for human beings.

We have the radio on, but it is a constant source of puzzlement and occasionally of distress. Time warp isn't the right expression. It's more like a culture warp. It's as though the new wave had never happened. I hear Blondie's 'The Tide Is High' a couple of times, the Clash's 'I Fought The Law'. The closest thing to a modern sounding record that gets played on a regular basis is Pat Benatar's 'Hit Me With Your Best Shot'. Otherwise it's nonstop Eddie Rabbit, Stevie Wonder, Delbert McClinton or Styx. Not even Costello gets a look in. Rod Stewart's 'Passion' is played so much that it could drive you crazy. All this is in a city with more radio stations than the whole of the UK.

It's the same when we get out of the car. The Sidewalk Of The Stars along Hollywood Boulevard is the trashy tourist souvenir strip. I'm wondering if I want a Jayne Mansfield souvenir bathtowel for the people back home. A spotty California kid with lank, straw coloured, shoulder length hair and a Led Zeppelin T-shirt is talking to his mate who's working on the checkout. They're discussing how the Starwood, one of Hollywood's longest established rock clubs, has been temporarily closed because of problems with fire department regulations.

The kid in the Led Zeppelin T-shirt seems to think that the Starwood got what it had coming. "Too many punkers."

This statement comes as something of a surprise. I've been in town now for forty-eight hours and have yet to see anyone who could even loosely be described as a punker. It's almost as though a whole section is missing out of the street scene, a section that's a totally integral part of the passing pavement in London, Paris or New York. There are no hip young persons, no shape throwers, no post modernists, no neo-rockabilly rebels, no Chrissie Hynde clones, not even a mod left over from the last revival. Everyone looks like they've just stepped out of a soap opera. If the whole point of my trip hadn't been to check out the surf punks and beach bands like Black Flag, Fear or The Circle Jerks, I would have to assume that somehow the upheavals of 1976-7 and all that came afterwards had somehow bypassed LA, that it had held off the new wave.

The one thing I have been seeing is a lot of cops. Outside, the Los Angeles Police Department is conducting a three week, high profile, high saturation, anti-crime campaign. It consists mainly of police motorcyclists riding around on shining Harley Davidson Electroglides in gangs of ten or a dozen, looking like highly groomed Hells Angels. I wonder if there is a correlation between this and the lack of flamboyant youth on the streets, and later learn that there is indeed. The surf punks stick to their own kind and their own turf. They are a contained, hemmed-in phenomenon. I also learn that, to a degree, LA really has held off the new wave. I shouldn't have been surprised. Isn't California the place where they made a cult out of overcoming waves?

AN LA PUNK GIG is a disturbing blast from the past. It's the Roxy Club in 1976, something from the heyday of Eater, Johnny Moped or the original Damned. The area in front of the stage is a set piece of mindless mayhem. They call it "slamming in the pit". A few call it The Slam, but they're the kind who seem anxious for a dance craze. I suppose it is a dance. If not, it's something altogether new, spontaneous and pure, random, motiveless violence to a background of super fast rock and roll.

Slamming has a certain similarity to the old fashioned pogo. There's the same nihilist lack of grace or style; the same frenetic, eyepopping energy that denotes either extreme youth or a methedrine connection; the same tribal, mutually destructive headbanging. The essential difference is that, where the pogo was basically vertical — you went up and down and only landed on the person next to you maybe fifty percent of the time — the slammer is in the horizontal mode. You hurtle from side to side, elbows out, fists flailing and collide with the people around one hundred percent of the time.

To the untrained observer, "slamming in the pit" in front of an LA punk rock stage is almost indistinguishable from a freeform teen brawl. The line between brawl and slam is thin. If the kids make it to the stage and trash the band and its equipment, if a young woman in the crowd has the clothes stripped from her body, if an unsuspecting hippie has his hair torn out or if the cops burst in, it is probably a brawl. If not, it's just slamming. Like I said, the pogo, only horizontal.

Los Angeles seems to be governed by a natural law that states that if something qualifies as a phenoxena, someone will sure as hell make a movie about it. Penelope Spheeris is the producer/director of a full length, 100 minute feature titled *The Decline (Of Western Civilization)* which does for the LA punks what *Let It Be* did for the Beatles. After spending a year and a half on the project, getting down with the denizens of beach punk communities like the Church or Skinhead Manor, following the major bands as they play at joints like the Hong Kong Cafe, the Masque, the Arena, Club 88 and the Fleetwood, interviewing the editors of the now defunct *Slash* magazine and probing into the psychological make-up of street and beach kids, she has managed to put together what is by far the most lucid and visually integrated punk documentary that I've yet seen.

This is understandable. Ms Spheeris is a pro film maker with a solid track record. She graduated from record company promo films to shorts for *Saturday Night Live*, movie projects with Richard Pryor and Lily Tomlin. In 1978, just before starting work on *The Decline*, she directed Albert Brooks in the critically acclaimed but financially disastrous *Real Life*.

The picture she paints of the LA punk scene is bleak in its isolated nihilism. These Angelino kids have no truck with the Clash's chic third world liberation fantasies. Their only conscious borrowing from the past is Nazi regalia and the old Manson family "creepy-crawl" slogan. Fuelled on speed, barbiturates and beer, they use irrational, fist swinging aggression as their only emotional outlet. In every live music sequence, the idea of fun, over and above slamming, is to hulk oneself headfirst into uncompromising two fisted bouncers.

No political consciousness has filtered through to these kids. Their hatred is immediate and directed at the most available targets: parents, hippies, the polyester and soap opera people of Beverly Hills and Hollywood.

"Beverly Hills, Century City
Everything's so nice and pretty
All the people look the same
Don't they know that they're so lame"

— 'Beverly Hills', The Circle Jerks

They even hate the commercial new wave — "powerpop queers in narrow ties", and see everyone from Deborah Harry to The Go-Gos and The Cretones as treacherous sellouts to the record moguls who want to rot our brains with Barry Manilow. Above all, though, they hate the L.A.P.D. and, by all accounts, Los Angeles' Finest hate them right back. Police harassment seems endemic in the surf punk picture. Club owners are warned not to book the hard core punk bands, bottle and rock throwing melees have spread onto the streets after cops have attempted to break up concerts in progress. Street punks seem subject to continous rousting and Black Flag claim to have had their equipment impounded at gun point.

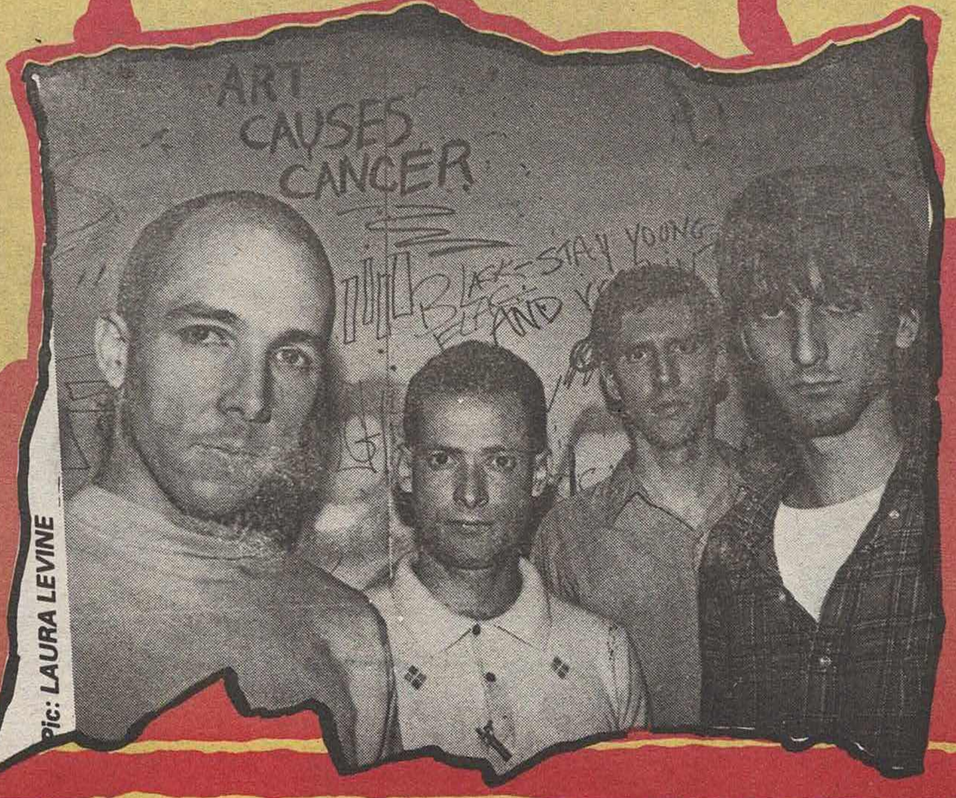
I PICK UP the *LA Times* and on page 23 I find a confirmation of a lot of what I've heard and seen. It's a report of how two cops were injured in a mini-riot after police closed down a Subhumans/Black Flag/China White show at the Polish Hall on Crenshaw Boulevard. All three bands are solid favourites with the hard core skinhead and mohican surf punks from Huntington Beach. Chuck Dukowski, Black Flag's shaven headed bass player, is despite it all, philosophical.

"I wouldn't blame the police for being there, just for severely over reacting. Once they start beating kids up, the kids go crazy and destroy everything. The cops call up every club we play and try to discourage them from booking us. They even told a TV documentary team that if they showed up at one of our gigs they'd all be killed."

Black Flag, along with X, are the apparent front runners of the bands competing for the tiny LA atrocity market. X have a deal with Slash Records. X are the most immediately accessible of the field, but the twinned vocals of John Doe and Exene have a tendency to sound uncomfortably close, even with the worst identikit punkrock backing, to those of Grace Slick and Marty Balin in the early Jefferson Airplane. They even have teen appeal in the figure of guitarist Billy Zoom, a young Eddie Cochran on speed, who is tailor made for *Sixteen Magazine*.

Black Flag, on the other hand, are cut from sterner stuff. There is some argument over whether their name refers to the anarchist flag or to a top selling brand of aerosol roach killer. If anything, they resemble a very early Clash. Frontman Ron Reyes (suddenly dumped from the band and replaced by Shaun Pederast) was pretty much the Hispanic Joe Strummer except there is no Bernie Rhodes pumping half digested hippie Marxism at him. Black Flag seem to still be locked into primitive, vacant nihilism. They are the darlings of the violent slammers. Their shows are a nonstop bodycheck confrontation with the front rows. In the days of The Damned it was a hail of gob that hit the stage — now these LA clowns simply hurl themselves across the spotlights. They have the same mindless brutality, the same preoccupation with self mutilation and self disfigurement as the grosser elements of British 'Red Punk'.

The unique point about Black Flag is



Pic: LAURA LEVINE

BLACK FLAG: taking The Ramones' house style and doubling the speed.

Pic: LAURA LEVINE

that they play very, very fast. In the way that The Ramones took the minimal figures of the original Stooges and doubled the speed, Black Flag have lifted the Ramones' house style and doubled the speed once again. The energy they use moves out of high and into psychotic. The noise is so headlong that it sounds as though it is constantly about to fall out of control. Fortunately the speed also means that their songs are over very quickly. Black Flag come in bursts, like machine gun fire or, in fact, more like a cartoon. The frames are squirted at you a few at a time. It suddenly all makes sense — the blank eyed violence, the random, motiveless smashing into each other, the slam; it's all straight out of *Tom and Jerry*.

These Californian children are turning themselves into cartoon characters and hurting themselves and each other. No one really cares.

DESPITE THE constantly promoted, laid back, hedonist lifetyle and all the loony tune fads, Southern California is essentially a very conservative place. The men who hold the power there, multi-millionaires like Ted Cummings, a 72-year-old supermarket magnate, Artie Deutsch, the heir to the Sears Roebuck fortune, Al Bloomingdale, who invented Diner's Club, and oil baron Henry Salvatori, are now the men holding the power on this half of the planet. They are the men who backed Reagan, Reagan's "crowd", the natural heirs to the Orange County ring who stood in the shadows behind Richard Nixon a decade ago.

These individuals treat business as something to hold sacred. They take the attitude of agressive pioneers who only understood a slash and burn economy. Business is not something that cares to bother itself about environment, social programmes for the poor or minorities, individual rights or the rights of small overseas nations. Business is the business of making money by whatever means necessary.

"We've had enough of what's mine is mine and what's yours is mine." This is from an official of the Flor Corp, a major corporate centre of Reagan support.

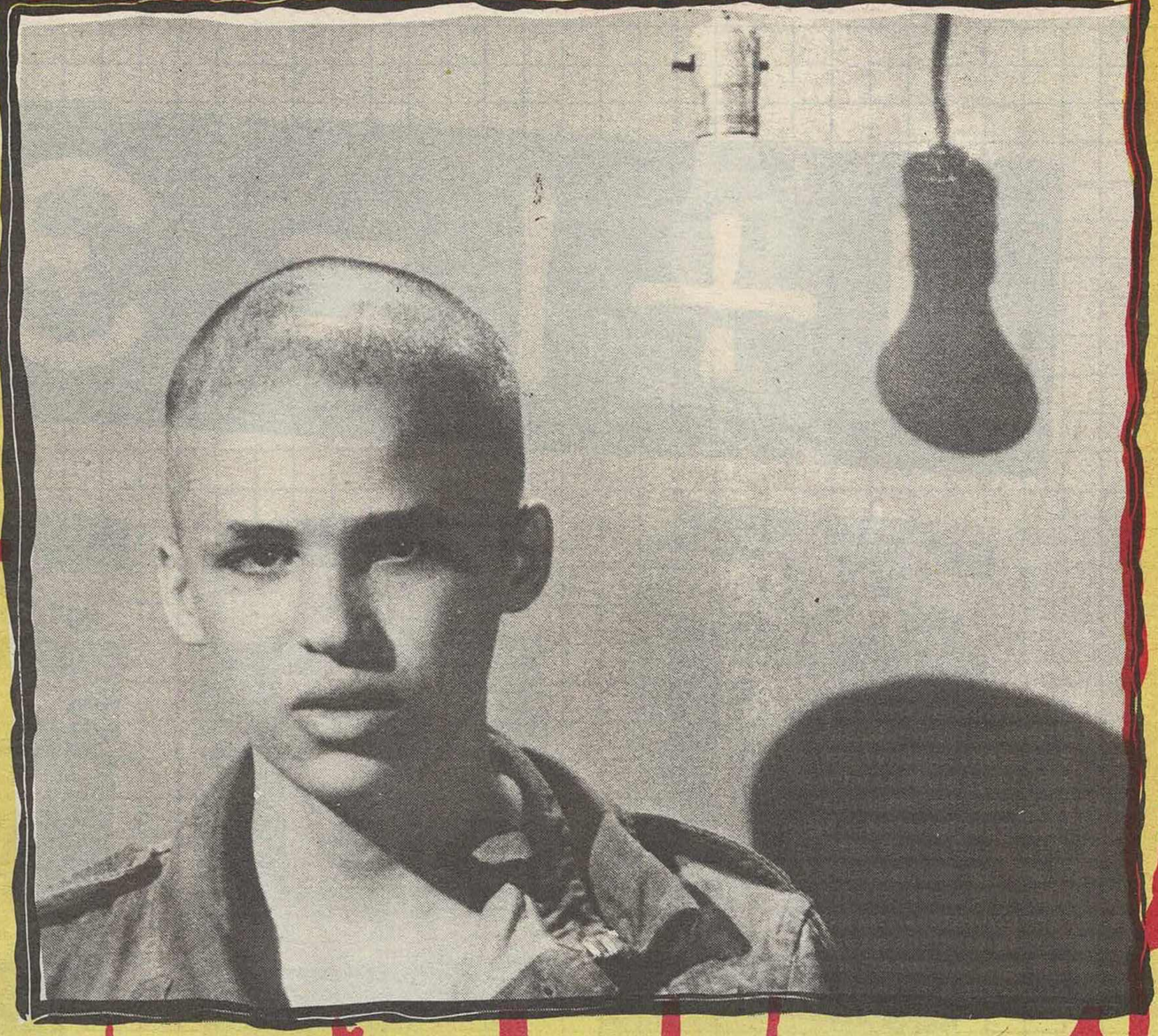
"That's what's been going on for the last 50 years. We should go back to 'what's mine is mine and what's yours is yours and if you step over the line, I'll blow your brains out.' That's the western way."

It's the Californian way, and if they have any say in it, it'll be the way of the world. They know they are the hope of capitalism.

EUGENE IS ONE of the punk stars of Spheeris' *Decline*. His head is shaved: "Short hair is just the clean cut American way. Man, it's just cool."

In another incarnation he could have been a blonde surfer. He has the features. His family were probably wealthy but he claims he doesn't know them. He doesn't know why he gets violent, particularly when he's at a show.

". . . just to get the aggression out . . . You know . . . 'cuz they're fuckin' . . . I don't know . . . That's why I do it, just to get aggression out . . . all this fuckin' pent-up shit."



Pic: Penelope Spheeris

EUGENE: one of the stars of 'Decline': "I don't know why I get violent . . . just to get the aggression out.

Michael, also known as his X-Head, has a large cross burned into his hair. He likes fighting. He claims it's the only thing that he's good at.

"A lot of people are afraid of me, but that's just like they go by appearance. I guess I'm a scary looking person."

Neither Eugene or X-Head bother too much about either Reagan or the men behind him except that they are probably somewhere on the list of things that they hate. It's a pity really. The way that Reagan's going, Eugene and X-Head could find themselves drafted, processed through basic training and dumped down on some South American pampas or sierra to be shot at by guerrillas with AK47s bought off the Sandinistas, while their cassette player dumps out 'Manimal' by The Germs. Sadly, Eugene and X-Head don't have what you'd call a political consciousness.

BACK IN THE BUICK we are on our way to Madame Wong's West. Madame Esther Wong has been heavily hyped in the media as the dragon lady of LA punk rock and her original Chinatown joint as where "it all started". In fact, it turns out that Esther Wong actually dislikes high volume and violent excess and energy. Kids who start slamming are thrown out and she maintains a blacklist that includes all the more rabid punk acts like Black Flag, Sircle Jerks, China White, Fiesheaters and Fear (the gay band that perversely goes in for violent queer baiting). Her booking policy seems to favour the clean, the safe, the soporific and the dinky.

Madame Wong's West is her venture into upmarket Hollywood trendsetting. The trouble is that when we arrive nobody seems to be setting any trends at all. The place is about one quarter filled with listless, rather badly dressed kids who are either playing Missile Command or watching, without too much enthusiasm, a limp bunch of low power poppers called Sumner, who have little going for them except a female violin and keyboard player who looks like a Dolly Parton doll.

Also checking out the band is the perennial entrepreneur Kim Fowley. Fowley has been stalking this same rock jungle since he foisted 'Alley Oop' by The Hollywood Argyles on the world in the early '60s. Along with disc jockey Rodney Bingenheimer, Fowley seems to occupy the role of some sort of gauleiter of the LA avant garde, a link between the street and the executive suite. Both are vigorously detested by the surf punks as running dogs of the showbiz establishment. The Wild Samoans sum up the attitude:

"8 PM and Rodney's on the air
He's beating off in Joan Jett's hair."

If any individual can be fingered as the embodiment of the LA punks, it has to be Darby Crash. Black Flag may have the cult following, but Crash is the stuff of legend. Unfortunately, in his case legend was all too quick to catch up. In the same week of December that Lennon was gunned down, Darby Crash died of a heroin overdose.

Although he would have denied it, he was in the direct tradition of self destructive rock 'n' roll, the child of Sid Vicious, the grandson of Iggy Pop. Imagine a flabby, dough-featured, slightly overweight LA kid with dull eyes and the statutory Mohican, something of a klutz, even, hiding behind a fearsome, beach-droog exterior. He mumbles and stumbles on a combination of speed, heroin and gin. In the film *Decline*, as the lead singer of The Germs, he takes rock 'n' roll incompetence to new peaks. Too out of it to form words, he howls and grunts and falls gracelessly from PA stacks hard onto the stage. As he tries to stagger to his feet hands reach out from the crowd and draw on his back and face with felt-tip pens. He's oblivious. It's a matter of screw art as long as he can't feel the pain. Later, in an untypically tidy kitchen, he plays with a furry pet tarantula while his girlfriend tells of a photo session with a Mexian corpse they discovered in the backyard. Behind them a poster for the *London Evening Standard* shrieks the news of Sid Vicious' overdose.

Loose talk would indicate that Darby Crash's death wasn't just an accidental OD. Most accounts leave little doubt that it was a carefully orchestrated suicide. At very least, it has to prove that when there's a rage to be expressed, it will come out as

CONTINUED PAGE 57

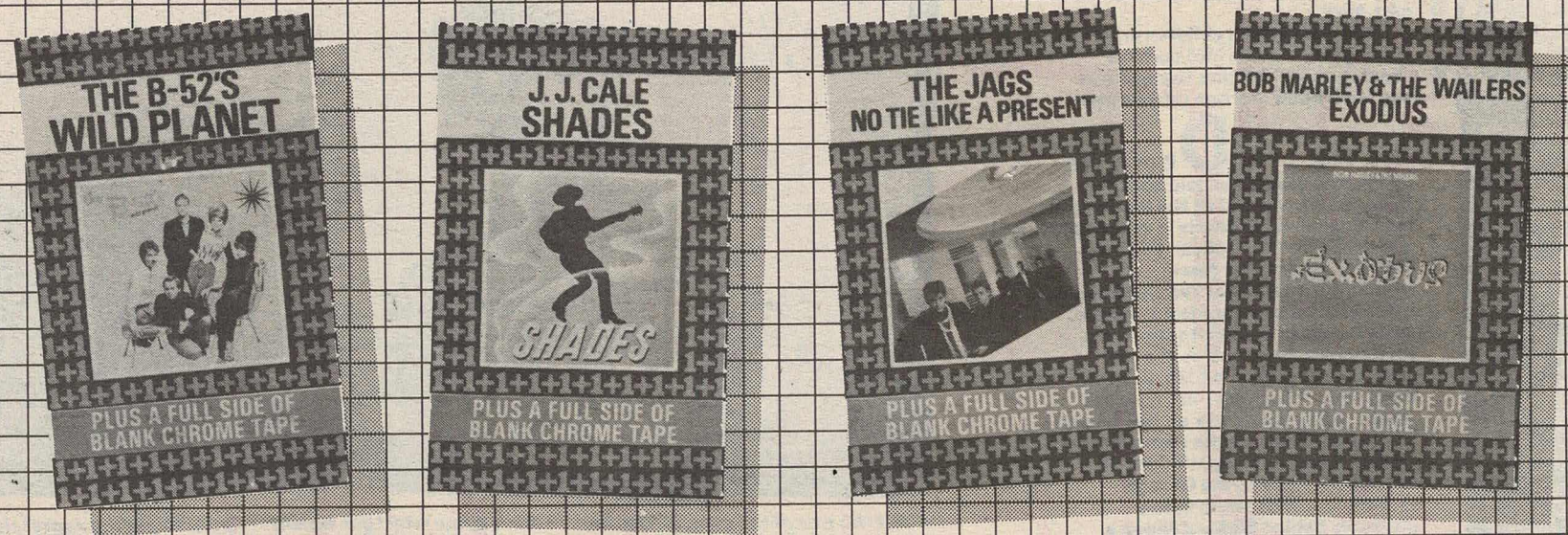
IA EATS ITS YOUNG

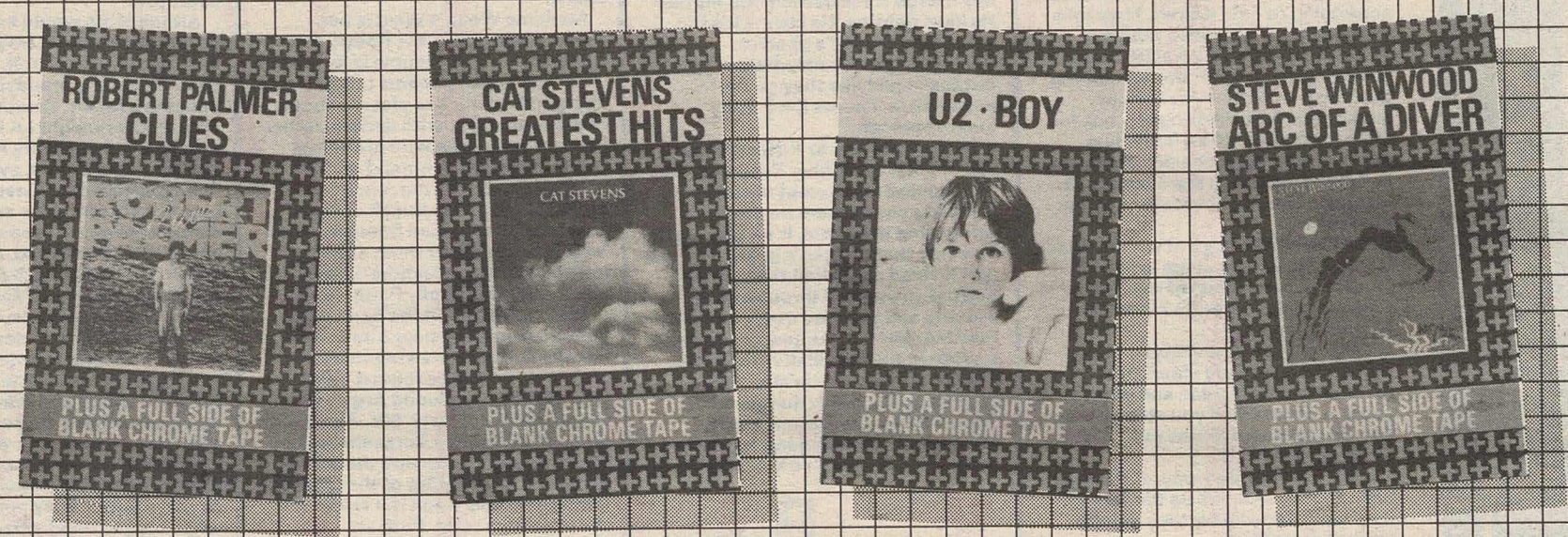
and stifling
Angeles skins
destruct.
ARREN

Pic: LAURA LEVINE

SLAMMING IN THE PIT: like the pogo but horizontal

1+1=3.99.




ROBERT PALMER
CLUES
PLUS A FULL SIDE OF BLANK CHROME TAPE
CAT STEVENS
GREATEST HITS
CAT STEVENS
PLUS A FULL SIDE OF BLANK CHROME TAPE
U2 · BOY
PLUS A FULL SIDE OF BLANK CHROME TAPE
STEVE WINWOOD
ARC OF A DIVER
PLUS A FULL SIDE OF BLANK CHROME TAPE

ALBUM ONE SIDE. BLANK ON THE OTHER.

1+1 ALL AT ONLY £3.99

One plus One is a new concept in cassettes.

On one side there's a complete album. On the other a complete side of high quality blank chrome tape.

All for £3.99, less than you'd pay for an ordinary pre-recorded cassette.

In addition to those shown above, other titles include:

AMNESTY INTERNATIONAL Secret Policeman's Ball
MANU DIBANGO Ambassador
MARIANNE FAITHFULL Broken English
GIBSON BROTHERS In the Riviera
GIBSON BROTHERS Cuba
GRACE JONES Warm Leatherette
GRACE JONES Night Clubbing
BOB MARLEY Uprising
BOB MARLEY Natty Dread
BOB MARLEY Live
BOB MARLEY Rastaman
BOB MARLEY Kaya
BOB MARLEY Survival
JOHN MARTYN Grace and Danger
THE PLASTICS Welcome Back
TODD RUNDGREN Healing
PETE & DUD Derek and Clive
CAT STEVENS Teazer and the Firecat
CAT STEVENS Tea for the Tillerman
SLY & ROBBIE Present Taxi
ULTRAVOX Three Into One

the HMV shop

All offers subject to availability.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. **BIRMINGHAM:** NEW ST. TEL: 643 7029. **BRADFORD:** CHEAPSIDE TEL: 28882. **BRIGHTON:** CHURCHILL SQUARE TEL: 29060. **BRISTOL:** BROADMEAD TEL: 297467. **COVENTRY:** HERTFORD ST. TEL: 21001. **DERBY:** ST. PETERS ST. TEL: 364700. **EDINBURGH:** ST. JAMES CENTRE TEL: 556 1236. **ENFIELD:** CHURCH ST. TEL: 363 0184. **EXETER:** GUILDHALL SHOPPING CENTRE TEL: 35804. **GLASGOW:** UNION ST. TEL: 221 1850. **GLOUCESTER:** KINGS WALK TEL: 32231. **GRAVESEND:** QUEENS ST. TEL: 62226. **HOLLOWAY:** HOLLOWAY RD. TEL: 607 1822. **HULL:** WHITEFRIARGATE TEL: 226160. **LEEDS:** TRINITY ST. TEL: 35598. **LEICESTER:** KEMBLE SQUARE TEL: 537232. **LEWISHAM:** RIVERDALE TEL: 852 3449. **LIVERPOOL:** LORD ST. TEL: 708 8855. **LUTON:** ARNDALE CENTRE TEL: 35290. **MANCHESTER:** MARKET ST. TEL: 834 9920. **NEWCASTLE:** NORTHUMBERLAND ST. TEL: 27470. **NORWICH:** HAYMARKET TEL: 25490. **NOTTINGHAM:** BROADMARSH CENTRE TEL: 52841. **NOTTING HILL GATE:** NOTTING HILL GATE TEL: 229 1476. **PLYMOUTH:** NEW GEORGE ST. TEL: 20067. **PORTSMOUTH:** COMMERCIAL RD. TEL: 29678. **SOUTHAMPTON:** BARGATE TEL: 32654. **STRATFORD:** BROADWAY TEL: 555 0312. **STOCKTON:** HIGH ST. TEL: 66174. **SUNDERLAND:** HIGH STREET WEST TEL: 41267. **SUTTON:** HIGH ST. TEL: 6420084. **SWANSEA:** THE QUADRANT CENTRE TEL: 462094. **WOLVERHAMPTON:** THE GALLERY, MANDER SQUARE TEL: 29978.

ALBUMS

STATUS QUO
Never Too Late ***(Vertigo)***

STATUS QUO have never been as dumb as a heavy metal band and, relentless though it may be, their particular brand of boogie is never self-indulgent or long-winded. At least they don't play Les Pauls.

Having said that, the fact remains that the audience is still the same as the heavy metal audience, and I would still have to listen to 'Never Too Late" approximately 10,000 times to discern any difference between its individual tracks. I also have no idea whether the LP is any better or worse than the last one. But then again, I have a feeling Status Quo fans don't evaluate music in terms of better or worse.

But why *are* Quo so successful? How come there are so many human beings who *don't* get bored of them? Perhaps there is a clue in their conspicuous *lack* of American success; haven't the band somehow — miraculously, even — struck a central vein in the eternally provincial heart of British youth and implanted themselves there? It would seem that ten years ago they turned a certain area of time and space into a vacuum, a terminal boogie zone, and an awful lot of dodos got caught in it.

Nevertheless, they are still simply four decent guys in denim (like the boys in blue, so dependable!); so much so, in fact, that it's difficult to relate the mundanity of their image to the monstrosity of their success. What do they feel about it themselves, for instance? Are the lyrics to Rick Parfitt's song 'Take Me Away' to be taken as an adequate expression of the whole group's feeling: *"A mental disorder/A physical wreck/Get me away from here/The glamorous life/Is a pain in the neck"*? It seems unlikely.

Whatever the truth behind such success, 'Never Too Late' will do nothing to discontinue it. Quo will always be the World's Longest Surviving Group probably because they don't work creatively as a group at all. Only once on this album do two members of the band actually write together. Of the ten songs, bassist Alan Lancaster's two, 'Mountain Lady' and 'Don't Stop Me Now', are easily the best, but they're nothing to write (home) about.

The rest of the record is a supremely uncomplicated vehicle for Rossi's and companion-of-sportsmen-the-world-over Parfitt's guitars and for what one Stateside critic was inspired to call their "sissy vocals". No doubt about it, Rossi's is quite the limpest, most lifeless voice in the entire pantheon of rock'n'roll. The disturbing thing is that it is quite possibly this voice, more than any one other single thing about Status Quo, which sells the records. Its familiarity must keep more people happy than sliced white bread.

'Never Too Late' can be summarised by its predictably humourless and sterilised version of 'Carol'. No other band could leave is so sprawled and flattened, so callously two-dimensional. But then Quo can walk away, guiltless, from anything; after all, they are licensed to bore.

Barney Hoskyns

Probably the greatest album ever made, part one.

SCARS OF DESTINY

THE SCARS
Author! Author! ***(Pre)***

THE SCARS epitomise the post-punk new seriousness that has radically re-activated pop music, destroying the dichotomy between intelligence and emotion and confronting a whole range of different fears and desires. New pop that treats the transient thrill seriously.

New pop, the matter-realism that is today's heroic retaliation, has imagination and conviction. It screams to the outer limits, dreams to the inner limits, its themes are maudlin and magnificent and the effect is both ephemeral and complicated.

'Author! Author!' is such a spectacle. It hasn't the songs of 'Kilimanjaro' or 'The Affectionate Punch', the panic of 'Real Life', the physicality of 'The Scream', the unknown pleasures of 'Unknown Pleasures', but 'Author! Author!' isn't out of place in such company.

It's taken two years for The Scars to organise this LP and it's a wonder they don't sound exhausted — they've been messed around and missed out so much since they switched from Fast to Pre. It must've been a hell of a nuisance.

Scars' challenge-pop is dominated by sexy and dazzling Paul Research guitars: a subtle fury. Characterised by young and self-absorbed Rob King vocals: based on dreams. Balanced by curling John Mackie bass and lifting Steve McLaughlin drums: underdone disco, a good and evil duet. Producer Robert Blamire, on a debut ride that is simply exceptional.

Melodramatic arrangements are set in bristling, balmy space, on an edge between solemnity and sensuality, with the focus U2 didn't get on 'Boy', that Penetration almost go on 'Moving Targets'.

At their most impressive — 'Leave Me In The Autumn', 'Obsessions', 'All About You' — The Scars decorate/deprecate melancholy mood music with tricking pop impudence. A listener can never settle, never escape underlying struggle.

The tension comes from the balance between the innocent and the sardonic, between delicate impulses and hard-headed concentration.

'Your Attention Please' place this collection of erotic hedonism, wistful concern, desolation and desperation in a tragically simple pre-war context. Already a gold flexi-disc inside the current *i-D*, made to be played last at discos, it's a dulled but plausible final announcement before a nuclear strike.

"Statistically it is not likely to be you . . . Death is the last thing we have to fear . . ."

Long live death! (The futurism pours out of me!)

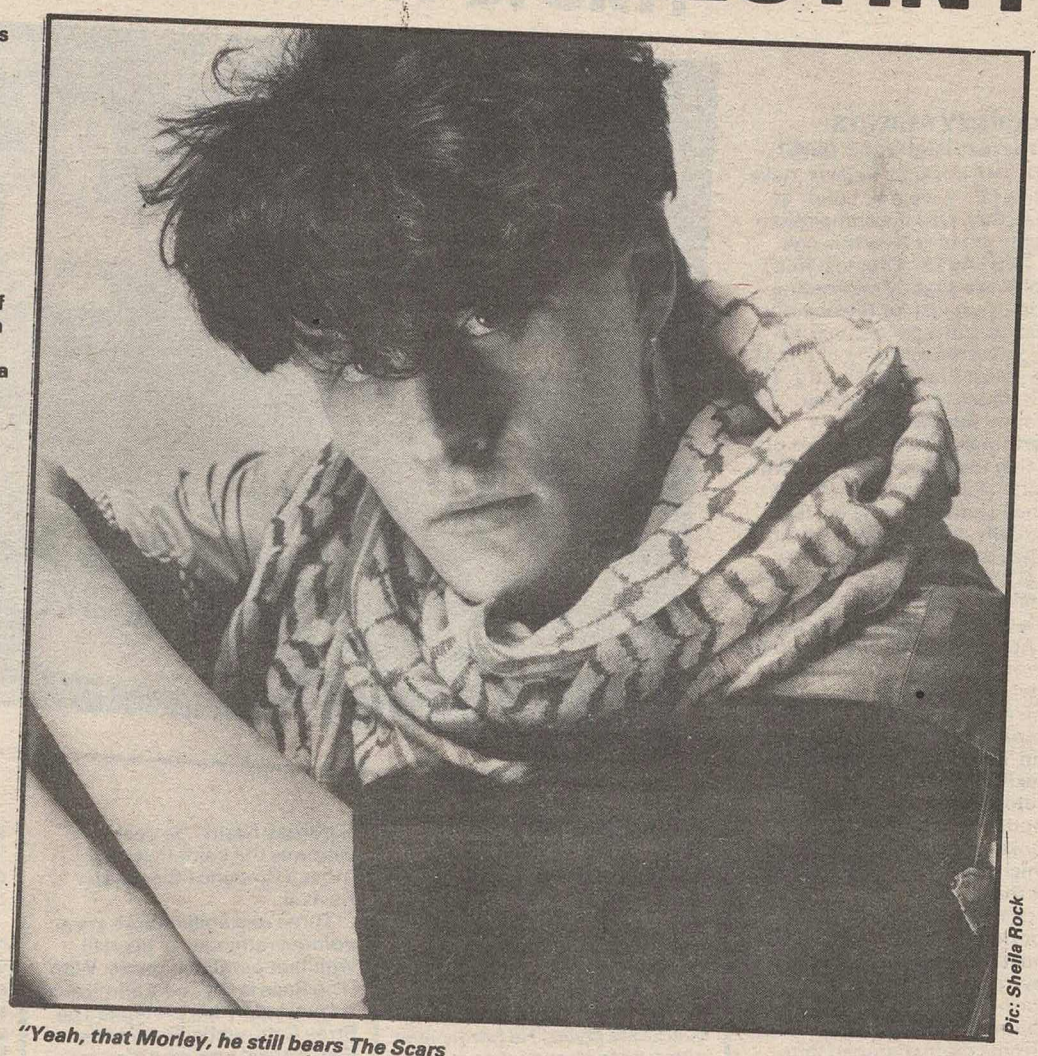
The LP finishes, after we've been promised three minutes to live, with the deluxe Scars single 'All About You'.

LPs are not the place for pop music, yet The Scars have created something worth consuming *and* contemplating. It's one of only two long players released this year on pop labels that I'd seriously suggest you pay up for and pay attention to. Ten songs of first class fashion and post-adolescent passion.

The Scars will be stars: they're the new craze. The stage is theirs.

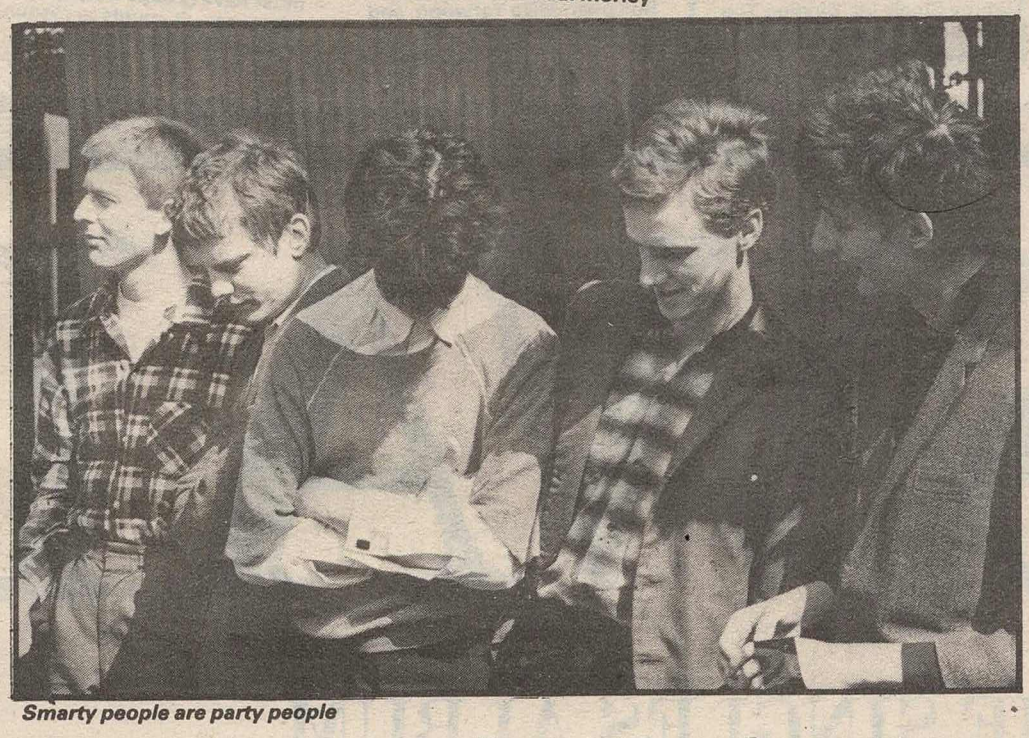
Applause! Applause!

Paul Morley



"Yeah, that Morley, he still bears The Scars

Pic: Sheila Rock



Smarty people are party people

Probably the greatest album ever made, part two.

NOW IS THE TIME FOR ALL GOOD MEN ...

THE ROLLING STONES
Sucking In The Seventies
(Rolling Stones — Import)

THE ROCK industry celebrates around pedestals, fawns over memories and files itself out of existence. Here we have the most aesthetically bankrupt era of the Stones career summarised in a shoddy and poorly chosen (given the meagre reserves from which it draws) package. Strictly for the impulse buyer (read 'fool') or the avid collector (read 'sycophant'.)

In the '60s, the Stones *were* a blitzkrieg of pop invention, records like 'Get Off My Cloud' are of a standard that people like the Bunnymen and The Pretenders would like to achieve but can't. There's nothing phenomenal, though, in the fact that they had so many hits and became such a large public cult, it just shows how reactionary and mystified the industry was in those days.

It's patently obvious, listening to this record, that the Stones only survived the '70s because of the myth they've woven in the 'elegant decadence' of the high-life style — drug busts, divorces and dalliances with royalty. The music depends on it, their ideas are average, the overwhelming impression is of a group barely interested in their work. Nobody else could get away with it. The Stones can't either.

The self parody of this record is unavoidable, with the Stones seemingly stuck in a perverse white boy's guilt complex. They're unable simply to love and learn from the (black) music which influences them, they want to become that music and they fail miserably. Songs like a new live 'When The Whip Comes Down', 'Crazy Mama' and their version of 'Mannish Boy' are evidence of their lack of understanding and all-round brutality.

Save 'Time Waits For No-One' and 'Beast of Burden' the effect is always the same: a half-assed wretched mix of Jagger's unbearable vocal posturing and careless noisy guitars. Sucking in the '70s is right. The Stones devour everything around them — and become more bloated and flatulent every year.

Gavin Martin

ALBUMS

THE BIRTHDAY PARTY
Prayers On Fire ***(4AD)***

"DON'T drag your orchestra into this thing / Rattle those sticks, rattle those sticks / This sound is beautiful, it's perfect!/The sound of her young legs in stockings/The rhythm of her walk, it's beautiful ... I want to hear the noise of my Zoo-Music Girl ..."

This is 'Zoo-Music Girl', a dark jungle of animal eroticism doubling as a statement of intent, a thunderous denial of Western cultural conditioning, and all that. Perhaps. It works just fine, that primal something Adam And The Ants and Bow Wow Wow try to unlock here running rampant, free and untrammelled by "entertaining" showbiz distortions; monstrous, proud and pounding, it's the best opening track I've heard in a long while. This sound *is* beautiful, It *is* perfect!

The word is primitivism, I suppose — especially in view of the daubings by singer Nick Cave which adorn the sleeve. (Cave Paintings?). I hesitate to use the word, but what the hell — we're all category conscious, such "isms" being the little signposts and benchmarks we use to map out our mental geography. The Birthday Party come from Australia, which may, for once, actually be important in terms of their mental geography. These are smart lads gone Walkabout: a clash of conscious control and unconscious urges, with neither winning out completely.

It's a strain. I can't listen to all of this record at once, but I like it all. No paradox.

There's Beefheartian overtones, of course, spectacularly effective in this urgent drums and angles setting, and there's plenty of Ubu in here, too, galumphing feet first through the menacingly oafish 'Capers' and 'Nick The Stripper', and chiming out from the latter's beautifully oblique, metallic guitar "break" and the slight, poignant melody of 'Ho-Ho'.

Other benchmarks, musically speaking: Pop Group, Slits, Half Japanese, some ethnic musics, a little Jazz, y'know ...

Things stretch out a bit with the slow blues atmosphere of 'Yard', just double bass and drums (Tracy Pew and Phil Calvert) sketching out a skeletal framework for the scratchy, semi-random guitar scribbles of Rowland Howard and Mick Harvey, with Cave squealing a bit of sax here and there. Simple, but effectively done; The Birthday Party know their instruments well, but it's no big deal to them, just a few more tools, a few more rocks to scratch and sticks to rattle. Intent is what matters, first and foremost.

'Prayers On Fire' ends with more Ubu tinges, this time of their clownish side, in the mock-menace cartoon chording of 'Dull Day' and the similarly cartoonish stalking piano intro to 'Just You And Me', cliches being used for what they represent in a different vocabulary, but twisted into grotesque parody.

This album reveals much more of The Birthday Party than did their singles and old 'Door, Door' album, the latter made by the group when they were called The Boys Next Door. 'Prayers On Fire' is a celebratory, almost religious record, as in ritual, as in pray-ers on fire: a combustible dervish dance, and another Great Debut of '81.

This sound is beautiful, it's perfect!

Rattle those sticks!

Andy Gill

THIS IS THE MODERN ENGLISH

Modern English

COCKNEY REJECTS
Greatest Hits Vol 3 *(EMI)*

SO, THE Cockney Rejects make a live LP: "Live And Loud" at that. Boy, was the competition hot to get to review this one.

1. THE FACTS. 'Greatest Hits Vol 3' is a slightly misleading title — not just for the obvious reason, but also because it's largely a repackaging of bits of 'Greatest Hits' Vols 1 and 2. The difference is that this time around the songs are performed sort of live: sort of, in that the LP was done at EMI's Abbey Road studios before a small audience of Reject fans. Actually, this is quite a smart move, because it means that 'Vol 3' is decently recorded, yet retains the crowd atmosphere of a typical Rejects appearance.

Apart from established album favourites like 'Hate Of The City', 'War On The Terraces', 'I'm Not A Fool' and 'East End', there's the inevitable 'Rip Off' and 'Easy Life', one called 'On The Run' and their version of Motorhead's 'Motorhead' — another clue to the Olde Punke/HM crossover territory which the CRs are staking out for themselves.

2. OPINION. This is the best Cockney Rejects record so far and it's still terrible. The Rejects have about one good EP's worth in them, and three albums is stretching the formula pretty damned thin. Instrumentally, they're not at all bad, but their lack of adequate material is chronic, Stinky's singing is in a rut, and the image they project is guaranteed to turn off all but a tiny handful. There's a very fine line between being funny, and being a joke. And they've crossed it.

Paul Du Noyer

DAVE EDMUNDS
Twangin' . . . *(Swansong)*

A DAVE EDMUNDS album is like a shop full of reproduction furniture. Finely crafted and well upholstered, but never the real thing.

As usual, Edmunds shows that he's the master of a variety of antique styles. He hardly ever puts a note wrong when it comes to faithfully recreating old fashioned music. And unlike Showaddywaddy, you can detect a real respect for the past.

His version of Ian Gomm's 'It's Been So Long' is among the best Buddy Holly pastiches of recent years. On Mickey Jupp's 'You'll Never Get Me Up' and John Fogerty's 'Another Saturday Night', he neatly captures the spirit that once moved Credence Clearwater Revival.

Three rockabilly tracks are a pointed reminder of his skill with that particular genre. With 'The Race Is On', he's admirably supported by his proteges The Stray Cats, while 'Baby Let's Play House' was recorded by Edmunds in 1968 and clearly shows he was not only behind the times but also well ahead of them.

Edmunds also contrives a touch of the Status Quos with thunderous versions of the old Tommy Steele hit 'Singing The Blues' and 'Three Time Loser' by Messrs Covay and Miller.

The nearest he gets to 1981 is the opener, John Hiatt's 'Something Happens' which owes nothing at all to any kind of nostalgia.

The problem with all this is that it's not clear who's expected to buy it. There's such a bewildering variety of approaches that it comes across a bit like a K-Tel sampler. Moods are rarely sustained from one song to the next. And since you can buy the original artistes performing in the original styles for a fraction of the price, there seems little point in settling for imitations — even ones as clever as these.

Roll over, Mike Yarwood, and tell Janet Brown the news.

Bob Edmands

MODERN ENGLISH
Mesh And Lace *(4AD)*

MODERN English exist in the twilight zone of Joy Division and Wire — a limbo of sorts, as both groups are now effectively extinct, but a worthwhile place to work nonetheless. In some respects, their *is* the modern, English sound, '80s dark power stung with a certain austerity — a loss of humanity, if you like — though never quite toppling over into the Gothic vistas of, say, Bauhaus, despite some similarities of tone and temperament. There's an edge of sincerity which sets Modern English apart from the new gloom merchants, and which allows them to sing things like *"exuberance leads to exhaustion"* (from 'Move In Light') without eliciting too much of a jaded, world-weary groan.

The closest Modern English get to the Modern Heavy Metal of Killing Joke, Bauhaus and their ilk is on the closing 'Dance Of Devotion (A Love Song)', a thudding monotonous riff repeated endlessly over a maelstrom of guitar and synth histrionics which eventually collapses into entropy and winds down with a backward vocal-fragment loop. This could possibly — just possibly — be okay in the right setting, but here it's prefaced with vocalist Robbie Grey's urgent, half-shouted, melodramatic proclamations of love spurned and love unseen, which could either be satiric overstatement or just plain inept phrasing. Unfortunately, it sould very much like the latter, and taints the whole song with insincerity.

But this is an isolated case. 'The Token Man' and 'A Viable Commercial" are more indicative of the tenor of 'Mesh And Lace', frantic Joy Div riffing with the bass hammering on every beat like a heady, adrenalin heartbeat pulse. When it works, it works well, but when it falters, as on the plodding, heavy-handed 'Grief', it just sounds dull and dogmatically dismal.

Elsewhere, '16 Days' opens with a rise and fall flange sound against a backdrop of wind and associated noises, pausing briefly for a snatch of voice-collage before launching fully into the riff proper. Like their label-mates In Camera — and like Wire, if it comes to that — Modern English have a fascination with basic technical devices repeated over and over again for effect, allowing minute, almost imperceptible transformations of sound to take place in the foreground but on a subliminal level. If you see what I mean . . .

'Black Houses' starts with a slow implosion of scraped guitar strings and the like, before locking into a structure which could have been made by early/mid-period Wire. It's well done, although I haven't a clue what the song's about, bar a sense of apartness, of isolation, the '80s continuation of the age-old outsider complex. Nothing wrong with that, I suppose, although I gave up long ago trying to derive "enlightment" from rock lyrics, so they could be chanting the Highway Code for all I care.

Not an essential album by any means, but certainly one of the more interesting offerings around at the moment. And if we must have groups deeply rooted in the Joy Division sound (and we *must* — it stands to reason), then I'd just as soon have Modern English as any other.

Andy Gill

ASWAD 1

ASWAD

THE SINGLES ALBUM

BACK TO AFRICA • THREE BABYLON • IT'S NOT OUR WISH
RAINBOW CULTURE • WARRIOR CHARGE • BABYLON

PRODUCED BY MICHAEL CAMPBELL AND ASWAD
ALL TRACKS RE-MIXED JANUARY 1981
MANUFACTURED AND DISTRIBUTED BY ISLAND RECORDS LTD.

ISLAND

SHOWCASE

SCHOOL GRADUATION

Girlschool (Is that it? — Ed.) Yeah, that's it.

GIRLSCHOOL
Hit And Run *(Bronze)*

THERE'S a lot to like about Girlschool: they have verve, sharpness and panache, they're all excellent musicians, they can sing and they can knock out neat, observant lyrics. There's also a lot to bemoan: their rhythm section is capable of considerably more than the thump and thrash to which they deliberately confine themselves, and the guitarists not only stick with the same Les Paul Mondo Distorto sound all the way through but also refuse to play anything that isn't a hard rock cliche straight out of the boogie ark.

'Hit And Run' is their second album, and it's certainly far more interesting than the usual run of HM bombastosludge. (To return briefly to the Heavy Metal/Hard Rock debate: their music is certainly closer to the Motorhead berserk-out school — with touches of the melodicism of pre-decline Thin Lizzy — than the plodding grossness of the Whitesnakes of the world. I say that anything with that awful guitar sound is Heavy Metal and I say the hell with it). Drummer Denise Dufort is an impressive player, to say the least, and when she and bassist Enid Williams get into some different rhythms (the latter's 'Following The Crowd' and the closing 'Future Flash' have some almost Gang Of Fourish touches), one wishes that they'd kick over some of their self-imposed limitations.

Elsewhere, the band's guitarists and main songwriters Kelly Johnson and Kim McAuliffe demonstrate little more than skill and energy (that is *not* a contradiction in terms: they show very little taste or imagination) on their instruments, but their singing and songwriting are more than promising. Their last single 'Yeah Right' was very funny — especially the Mrs Hitler interlude — and their new one would sound like Chrissie Hynde fronting The Ramones if it wasn't for a guitar solo so out to the proverbial month of Sunday lunches that even James Honeyman-Scott would think twice before playing it.

Still, their achievement is impressive. Girlschool are just about the only band working in their genre — with the occasional exception of Motorhead — whom I would listen to voluntarily. One day they're going to get bored with the one-dimensional bashing to which they're currently committed, and once they begin to broaden their sound and range they'll be a very interesting band indeed. Until then, pass with an option.

Charles Shaar Murray

Joe Ely. Pic: Pennie Smith

JOE ELY
Musta Notta Gotta Lotta (*MCA*)

JOE ELY'S day of reckoning as a real new country force was seen in incandescent light last year when the man and his superb band toured Britain with The Clash. The transition from an on-paper, acclaimed talent inhabiting roughly similar terrain to the likes of Gram Parsons and the continuing breed of rough country rockers was a pleasure to behold. Ely lived out the fantasy in the flesh.

As is often the case though, the document of those live dates left something to be desired. The man's growing train of fans were inclined to return to the accomplished first albums that nurtured a voice and a manner which had no place in cult status.

Since that time Ely has begun to reap his reward on a more mainstream American level, supporting Linda Ronstadt, continuing to impress the right people at the right time. His current album however smacks of more style than substantial content which is a shame if not a disaster.

The initial thrust is there; the witty title track is guaranteed to set up any listener, new or old, for a slew of the expected goodies. Unfortunately these tend to sprout in patches.

This inconsistency is due to variable material. The familiar ballad 'Dallas', which Ely used as a theme song in his early days with Jimmy Gilmore's Flatlanders, gets an unsympathetic treatment in the studio. Smokey Joe Miller's saxophone additions seem beside the point, the new arrangement is unnecessarily cheerful and lacks dimension.

Cohort Butch Hancock, generally a trusty lyrical sidekick with something poetic to say, wasn't on top form when he penned 'Wishin' For You', an undeveloped tearjerker that relies too heavily on the curvy melodic playing of Lloyd Malnes' steel, Jesse Taylor's fluid guitar and Ponty Bone's accordion (sadly, Mr Bone's contributions are rather minimal this time around).

An often misplaced sense of urgency abounds on the record, as if Ely was trying to lay too many cards down at the same time without quite producing the winning hand he generally finds first time live.

His own 'Hold On' begins to take the necessary risks, with a mid-paced evocation of the great American landmarks and a lyric that conjures up driving rain and the shuffle of love. Another original, 'I Keep Gettin' Paid The Same' relies on the trusted formula of working too hard for little reward *(pace* Jimmy Reed's 'Big Boss Man') and is funny to boot. The strengths that exist here are undercut by a fruitless rendition of Roy Brown's 'Good Rockin' Tonight', which surely kept out a Hancock song for no good reason and by David Hailey's 'Hard Livin', a sentiment not customised to Joe's better drift.

Ole Butch earns another crust with the tried and tested 'Road Hawg', a simple paean to the glories of fast driving, and Ely redeems the uneven nature of the record with one of his own best new numbers in 'Dam Of My Heart'. 'Dam' is actually highly reminiscent of any number of Billy Swan songs but that is no disgrace.

My own disappointment with 'Musta Notta Gotta Lotta' is no sour backlash. Joe Ely's star remains in the ascendant and I hope he gets all the commercial success he deserves. The rather over-wrought hyperboles that have so far greeted this album don't do him or his fans any favours. A little more decorum gentlemen and then we can really get down to business.

Max Bell

LITTLE ROY
Columbus Ship *(Copacetic)*

Another voice: Little Roy is a new name to me, though many of his sidemen (Horsemouth, Touter, Trommie and the Lewis brothers from the late Jacob Miller's Inner Circle) are familiar fish from the JA session pool. Recorded at Channel One — which churns out so much music that it seems improbable that they ever close for longer than it takes to sweep the studio floor — and mixed at Harry J's by "the original Scientist" — who, one presumes, is not Overton Brown of 'Space Invaders' fame — 'Columbus Ship' is an easy and mellifluous album; smoother on the ear almost to a fault.

'Easy', 'mellifluous' and 'smooth' are all adjectives that could be applied to Little Roy's voice: he is far more of a Bunny Wailer or a Gregory Isaacs than a Peter Tosh or a Burning Spear. Whether berating the pressures of Babylon on 'Forces Deh Deh' or the crimes of the slavers with the title track or stepping and sliding into the romanticism of 'Little Girl' and 'Where Did Your Loving Go?' he is warm and open, utilising similar tones and phrasing across very different extremes of subject. Unfortunately, very few of the songs and motifs seem instantly memorable.

The uncredited liner notes describe the album as "a collectors' item" and its creator as "a typical example of all that is good in real roots reggae . . . this supreme example of real Jamaican music". These claims would seem to be somewhat overstated. 'Columbus Ship' is professional and mainstream if — finally — something less than inspiring. Ultimately, it's a reasonable example of Jamaican Pleasant, nothing outstanding and thoroughly — a damning indictment! — inoffensive. Nothing dread here but the locks.

Charles Shaar Murray

VARIOUS ARTISTS
Declaration of Independents *(Stiff)*

Independent and local labels have been going in the States for years, not so much as a challenge to the majors but as a way of getting a deal with them. There's nothing wrong with that, it's just that it might be nice to combine both things at once.

This compilation is far from that kind of dual purpose. Originating in '79 and from the four corners of the US, the tracks mostly tend in very predictable directions. There's the sort of '60s pop pastiche which The News and Luxury churn out; although they have a lot more commitment and catchiness than, say, The Barracudas, their freshness and innocence is far too fabricated, a regressive response — rather than an artistic farewell — to American mainstream AOR.

In fact, some of this album is almost in the genre. Ragnar Kvaran is a Detroit punk on a Doobies riff, while Robin Lane And The Chartbusters (now signed to Warners) are new wavers on Fleetwood Mac. These acts, like the selection from SVT (who sport a former Jefferson Airplane bassist), are soft rock hardened up for the fashion-conscious under 30s, the American skinny tie brigade who've lapped up The Cars et al.

The rest of 'Declaration' carries some interesting though far from devastating material. Tex Rubinowitz goes through the rockabilly motions, and Root Boy Slim And The Sex Change Band (who *were* with Warners) do their outdated James Brown anti-nuke funk thing on 'The Meltdown'. Bubba Lou And The Highballs also get a bit time-warped with some whacky '60s white soul a la John Fred.

One of the more forward-looking moments on the album is Kevin Dunn's 'Nadine', which does for Berry what Tuxedo Moon did for The Stones with their version of '19th Nervous Breakdown'. Another adventurous moment — comparatively — is Pylon's 'Cool' which Dunn has produced with some of the shifting but sharp textures he brought to his production of the B52s' 'Rock Lobster'.

There's the nagging doubt that the good stuff only sounds like that because it's served up with the bad, and the certainty that an EP would've been a better idea. A typical compilation, in fact.

Paul Tickell

B. A. ROBERTSON
Bully For You *(Asylum)*

BARBED WIT wouldn't have made B. A. Robertson so widely accepted as an affable all-round entertainer and obligingly garrulous chat-show guest. 'Bully For You' only pokes feeble fun from a safe distance, and BA blusters through two sides of an album without really saying anything at all.

His kind of humour rests on the unchallenging assumptions that are the staple diet of this sort of stilted showbiz variety act. Everything is light-hearted and unaffected by any possible pathos in its abject subject matter. Unmarred by anger, it maintains a permanently amused pose above the small struggles of its cosy characters.

It's hard to tell whether B.A.'s material has arisen through accident or design, since at least 'Saint Saens' does show signs of a more cutting contemporary satire in the nouveau-riche music biz afficionado who has severed his Glasgow connections for a flat in the Barbican, a silver anorak with Porsche emblazoned on the back and a more flexible moral fibre: *"I'm saying to Tim Rice/I think it's rather nice/Evita humanised/the face of Peronista/No no I don't suppose/It is what you proposed/Yes yes of course I know/the case for Sandinista"*.

The rest of the record, though, is a collection of soft-focus fables with contrived wordplay around predictable puns and metaphors. It's the area that 10 CC explored with more style and subtlety.

On the evidence of 'Bully For You' BA is not much more than an ingratiating minstrel who's currently giving a conservative media exactly what they want.

Lynn Hanna

STRAIGHT MUSIC PRESENTS
BOW WOW WOW
WITH
EUPHONIC EMPIRE BAND
LIEUTENANT LUSH
ANNABELLA
Jimmy the Hoover
Plus Other Surprises
LYCEUM
STRAND, WC2
SUNDAY 12th APRIL at 7·30
TICKETS £3·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

STRAIGHT MUSIC PRESENTS
the blues band
Wilko Johnson BAND
SUPERCHARGE
HAMMERSMITH PALAIS
242 SHEPHERDS BUSH RD., W6
SUNDAY 12th APRIL at 7·30
TICKETS £3·50 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245; ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088, OR £3·50 ON NIGHT

STRAIGHT MUSIC PRESENTS
JOHN CALE
modern english
THE BOOKS
VIC GODDARD & subway sect
LYCEUM
STRAND, WC2
SUNDAY 19th APRIL at 7·30
TICKETS £3·50, (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245 OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

STRAIGHT MUSIC PRESENTS
GEORGE THOROGOOD
& THE DESTROYERS
WITH GUESTS
«ROCKET 88»
RAINBOW THEATRE
232 SEVEN SISTERS ROAD, N7
WEDNESDAY 29th APRIL at 8·00
TICKETS £3·50 (INC VAT) ADVANCE THEATRE BOX OFFICE, TEL: 263 3148/9, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS OR ON NIGHT

MAKE 1981 YOUR YEAR
YOU
YOUR CLUB.. YOUR BUSINESS..
WILL BE NOTICED
With Your Own
"EXCLUSIVE DESIGN"
Permanently Printed
On to Superior Quality
T-SHIRTS
SWEATSHIRTS
STICKERS
FRAMED PRINTS
SAVE £££'s with Substantial Quantity Discounts
FAST SERVICE
1st FOR FUNDRAISING
Hurry To Be Noticed, Send For Further Information Today From The:-
T-Shirt King®
DEE GEE of Norwich
Europe's Largest
T-Shirt Printer
Tel:(0603) 617641 Tlx:97467
Post, Write or Phone Today For Your Free Colour Brochure & Join The 1000's of Other Satisfied Customers Already Being Noticed
Please Tick Your Requirements. Club ○ Trade ○ Contract Printing ○
Name _____ NME
Address _____
Tel _____
T-Shirt King® DEE GEE T-SHIRTS LTD.
FREEPOST, 27 YARMOUTH ROAD, NORWICH NR7 0BR.
NO STAMP REQUIRED
QUALITY GUARANTEED
deegee
for imprinted T-Shirts & Sweatshirts

DATA CONTROL

Moodies back in action

— and

THE MOODY BLUES have lined up their first major UK and European tour for more than two years, to tie in with the release of their next album, details of which will follow shortly. Their schedule includes seven concerts in this country — at Sheffield City Hall (June 2), Newcastle City Hall (3), Glasgow Apollo (4), Manchester Apollo (5), Birmingham National Exhibition Centre (6), Bristol Colston Hall (7) and London Royal Albert Hall (9).

Ticket prices are £6.50, £5.50 and £4.50 (Sheffield and Newcastle); £6.55, £5.50 and £4.50 (Glasgow and Manchester); £6.50, £5.50 and £3.50 (Birmingham); £6.50, £5.50, £4.50 and £3.50 (Bristol); and £7.50, £6, £4, £3 and gallery standing at £1.50 (London).

They are available immediately by postal application from Moody Blues Box Office, M.A.M. (Promotions) Limited, 24/25 New Bond Street, London W1Y 9HD — make cheques and POs payable to "M.A.M. (Promotions) Ltd.", be sure to state venue and date required, enclose s.a.e., and allow 28 days for delivery. Apart from the Royal Albert Hall, box-offices also open to personal callers from tomorrow (Friday).

The Kinks, too

THE KINKS are to play one of their rare series of UK concerts during the first half of next month. After three Irish dates at Belfast Ulster Hall (April 29) and Dublin Stadium (30 and May 1), they appear at Poole Arts Centre (3), St. Austell Cornwall Coliseum (4), Oxford New Theatre (5), Leicester De Montfort Hall (6), Hanley Victoria Hall (8), Newcastle City Hall (9), Manchester Apollo (10), Liverpool Empire (12), Glasgow Apollo (14) and Bradford St. George's Hall (15). It's likely that one or two more dates will be added to this schedule, including a London show. Promoter is Barry Dickins of ITB. The band won't have any new record material on release to coincide with their outing, though Arista are planning to reissue their classic 'Lola' single. ***(Pictured left: Ray Davies).***

REST OF THE NEWS

☐ UB40 are headlining a special one-off concert at London Woolwich Odeon this Saturday (11), with Nervous Kind supporting — it's a benefit show in aid of the Autonomy Club. The band are currently busy recording their second album, so no other dates are planned for the present.

☐ THE TYGERS OF PAN TANG have interchanged two of the dates in their previously reported UK tour — they now play Edinburgh Odeon (May 1) and Glasgow Apollo (2), instead of vice versa. And they've added Huddersfield Eros Club (May 6) to their schedule.

☐ ARLO GUTHRIE, Jon Hiseman, Bert Jansch, Simon Nicol, Dave Pegg, Hank Wangford and members of The Albion Band are among many artists expected to appear at London Victoria The Venue next Monday (13). It celebrates the 50th birthday of journalist Karl Dallas, and is a benefit in aid of The Master Musicians of Jajouka. Tickets are £5.

☐ THE DAMNED play two nights at London Fulham Greyhound on Monday and Tuesday, April 20 and 21, to work in some new material. Admission is £3, tickets on sale April 15.

☐ A II Z have been booked as support act on the major UK tour by Girlschool, opening in Hanley next Wednesday (15) — see Gig Guide.

☐ DAVE STEWART, whose 'What Becomes Of The Broken Hearted' single with Colin Blunstone is currently charting, has two dates this weekend with his band Rapid Eye Movement — at Leicester Phoenix Theatre (Saturday) and Bishops Stortford Triad Centre (Sunday).

☐ PATRIK FITZGERALD has disbanded his three-piece group, and is reverting to his original style of performing with just an acoustic guitar. After a Dutch tour, he appears at Bath Moles on April 30, and is currently looking for "small, dark and dismal" venues to play — offers to him at 01-806 6279. He's also working on a new book of poems, and will be playing a lead role in a film called *Kiss Mummy Goodbye* in May.

☐ HEAVY METAL takes over London Hammersmith Palais on Easter Sunday (19), when the venue stages the first H-M disco all-dayer (2-11pm). The event will also include rock films and personal appearances, and admission is £3.

☐ LIVE WIRE are playing a couple of London dates to support their third A&M album 'Changes Made' and new single 'Don't Look Now' — at the Marquee Club (April 15) and Victoria The Venue (24).

☐ THE VIP's have lost lead guitarist Jed Dmochowski, composer of their best-known single 'The Quarter Moon', who's left to pursue a solo career. They're now auditioning for replacements for Jed and bassist Andrew Prince, who left earlier in the year, and hope to announce recording and touring plans shortly.

☐ THE BLUES BAND's 30-minute documentary film, with their name as its title, is premiered at London Leicester Square Odeon on May 7 as support to the Jack Nicholson movie *The Postman Always Rings Twice* — with general release following on June 28. Filmed during their autumn tour, it covers their activities both on stage and behind the scenes. Willie Rushton stars along with band members Paul Jones, Tom McGuinness, Dave Kelly, Gary Fletcher and Hughie Flint.

☐ CLIFF RICHARD plays two shows at London Hammersmith Odeon on Friday, May 1 (6.15 and 9pm), and they are to be filmed by BBC-TV, who are putting together a four-part documentary on film for screening later in the year.

☐ HI-TENSION, Shakatak and Index are among the acts featured in a Soul, Jazz And Funk Festival to be staged in the 5,000-capacity Leeds Queens Hall on Easter Monday, April 20. It runs from noon to midnight, and tickets are £5 — obtainable from the box-office, and usual agents in leading cities in the North and Midlands.

☐ FAD GADGET head a Mute Records bill at London Strand Lyceum on Sunday, April 26, also featuring Depeche Mode and Furious Pig — plus New York band Non and German outfit Palaus Schaumberg. All tickets are £3.50 and the promoters are Straight Music.

Floyd 'Wall' film

PINK FLOYD's plans to play a five-night season at London Earls Court from June 13 — revealed exclusively by *NME* last month, but still officially unconfirmed — received a further boost this week, with the news that they want to film the concerts for inclusion in a movie they're making. Not surprisingly, the movie is called *The Wall*, and it will be made at Pinewood Stduios with a budget of close on £7 million.

Initial work, mainly animation sequences, has already begun on the full-length feature film — which is being directed by cartoonist Gerald Scarfe (who designed the sleeve for their album of the same name) and former cameraman Michael Seresin.

Screenplay is by Floyd bassist Roger Waters, who is also co-producing with no less a personality than Alan Parker, best-known for his direction of such pictures as *Midnight Express* and *Buggsy Malone*.

An intriguing aspect of the movie is that Floyd won't play themselves — they'll be featured as a band called Pink, whose career runs on similar lines to that of their own.

GEN X MEN'S BAND LAUNCH

EMPIRE are a new hard rock band launched by two former Generation X members, guitarist Bob 'Derwood' Andrews and drummer Mark Laff, together with bassist Simon Bernal. Their debut single, 'Hot Seat'/'All These Things', is issued by Dinosaur Discs on April 24 — taken from their upcoming album 'Expensive Sound', due out in May. They intend to go on the road to promote the LP, but dates haven't yet been announced.

Glitter in demand

GARY GLITTER's comeback continues to gather momentum, and later this month he begins another series of dates, described as his 'By Public Demand' tour. Confirmed so far are Taunton Odeon (April 24), Oxford New Theatre (25), Southampton Gaumont (27), Liverpool Rotters (29), Nottingham Rock City (May 2), Doncaster Rotters (4), Glasgow Tiffany's (5), Stirling University (6) and Rayleigh Crocs (9) — and more gigs will be added to this schedule, including a major London show. To tie in with his latest outing, Eagle Records are rush-releasing Glitter's single 'I'm Not Just A Pretty Face'.

Vardis headline

VARDIS set out on their own headlining tour to aid promotion of their new album 'The World's Insane', issued by Logo this weekend — it's their first studio LP, as their only previous release was a live set. Tagged as their 'Heavy Mental Tour', it takes in Withernsea Pavilion (tomorrow, Friday), Liverpool Warehouse (Saturday), Redcar Coatham Bowl (Sunday), Colwyn Bay Pier Pavilion (April 13), Rugby Benn Memorial Hall (15), Port Talbot Troubadour (16), St. Albans City Hall (18), Lincoln Drill Hall (21), Wigan Pier (22), Leamington Royal Spa Centre (23), Cromer West Runton Pavilion (24), Nottingham Boat Club (25) and Wakefield Unity Hall (May 3). More dates will be added, including a London appearance, before the band leave to support Girlschool in Ireland.

TOUR NEWS

Benson gives three nights

GEORGE BENSON returns to London for the first time in three years to play three concerts at London Wembley Arena on June 11, 12 and 13 — and besides his own regular nine-piece backing band, he'll be accompanied by a specially assembled 30-piece orchestra. The shows go under the appropriate banner of 'Give Me The Night', and there is no support act.

Tickets are at present only available by postal application from Kiltorch Ltd, P.O. Box 281, London N1 5LW. Prices are £8.80, £7.80 and £6.80 (which includes booking fee) — it's postal orders only, enclose s.a.e., and allow up to four weeks for delivery. Tickets will also be available from the box-office and usual agents with effect from April 24. The shows are promoted by Paul Loasby and Kennedy Street Enterprises.

STILL MORE SPRINGSTEEN

THREE MORE dates have been added to Bruce Springsteen's revised UK tour schedule — due, says promoter Harvey Goldsmith, to the huge ticket demand. These extra shows are at Stafford Bingley Hall (May 20), Brighton Centre (27) and London Wembley Arena (June 5). And Springsteen's management say that he has now completely recovered from the exhaustion, which caused the postponement of his original dates, and he begins his European tour in Hamburg this week. As a prelude to his visit, CBS next week release the title track from his album 'The River' as a single, but there's no new LP upcoming.

Ticket arrangements for the extra gigs are as follows:

- **STAFFORD prices £6.50 and £6. Available to personal callers from this Saturday (11) at the venue box-office and Lotus of Stafford; Cyclops of Birmingham; HMV Records of Derby, Nottingham, Liverpool and Leeds; Leicester Town Hall, Mike Lloyd Records of Hanley and Newcastle-under-Lyme; Sundown of Wolverhampton; Coventry Theatre; and Piccadilly Records of Manchester. Also by post to Bruce Springsteen (Stafford), G.P. Productions, P.O. Box 4TL, London W1A 4TL — postal orders only, enclose s.a.e., and add 30p booking fee per ticket.**
- **BRIGHTON prices £6.50, £6 and £5.50. Available by personal application at the box-office from 10am this Saturday (11).**
- **WEMBLEY prices £6 and £5. Available by post only to Bruce Springsteen (Wembley), G.P. Productions at the above address — and the same conditions apply, including booking fee.**

Other extra dates

GEORGE THOROGROOD & The Destroyers, whose concert at London Rainbow on April 29 was announced last week, will now play a second show during their brief UK visit — it's at Nottingham Rock City on Thursday, April 30, and tickets are all at £3.

TEDDY PENDERGRASS has added yet another night at London Victoria Apollo. This third show is on Saturday, May 2, and tickets are now available at £5.50, £5 and £4.50. He's also recorded a duet with Stephanie Mills (who guests with him in London) titled 'Two Hearts', for release by 20th Century this Friday.

KILLING JOKE have added Birmingham Tower Ballroom on April 30 to their date sheet, reported last week.

CHRISTOPHER CROSS now plays the London Palladium on April 20, in addition to his previously announced show there the following night. It's promoted by Barry Dickins and ITB, and tickets are £4.50, £3.75, £3.25 and £2.50.

Coolidge extension

RITA COOLIDGE has now been set for seven provincial concerts, besides her show at London Victoria Apollo on June 6, announced last week. She plays Manchester Apollo (May 29), Glasgow Apollo (31), Newcastle City Hall (June 2), Coventry Theatre (3), Croydon Fairfield Hall (4), Liverpool Empire (7) and Derby Assembly Rooms (8). It's her first visit since 1978, and ticket prices are £6, £5 and £4 (Glasgow); £6.50, £5.50, £4.50 and £3.50 (Newcastle); and £6.50, £5.50 and £4.50 (elsewhere). London prices were reported last week.

999 service restored —new style, new label

999 are going out on their first UK tour for almost a year, coinciding with the release of a new single and album. They play Sheffield Top Rank (April 22), Wakefield Unity Hall (23), Edinburgh Nite Club (24), Nottingham Rock City (25), Cheltenham Eve's Club (26), Manchester Fagan's (27), Liverpool Rotters (28), Huddersfield Eros Club (29), Birmingham Cedar Club (30), Middlesbrough Town Hall (May 1), Retford Porterhouse (2) and London Strand Lyceum (3).

The band have been based in the States for most of the past year, but they now return with a new label and a totally different style, first in evidence on their single 'Obsessed', released this weekend by Albion Records. It comes in a shrink-wrapped bag which includes a special sew-on patch, and there are two tracks on the B-side, neither of which is on the album.

The fourth 999 LP is out on April 24. It contains 12 tracks, all Nick Cash/Guy Days compositions except for two oldies, 'Fortune Teller' and 'Little Red Riding Hood'. It's also available in cassette form with a bonus of six extra live tracks, recorded on the band's most recent US tour. After their British dates, they tour Europe before spending the summer in America.

Roots Rockers London festival

THE LONDON 'Roots Rockers Festival' will be staged at the Rainbow Theatre on Sunday, May 3 (from 4pm), and among artists confirmed are Al Campbell, Rico, One Blood, Sister Love, Jean Adebambo and Carol Thompson. It's presented by Reg McLean in association with Clockwork Films Ltd, who will be filming the entire event for worldwide distribution. Advance tickets are £4.50, available at the box-office and usual agents — or by post (enclosing s.a.e.) from London Roots Rockers Festival 81, Rainbow Theatre, Seven Sisters Road, Finsbury Park, London N4.

Korgis split

THE KORGIS, now officially billed as James Warren & The Korgis, have their new single 'That Was My Big Mistake'/'Can't We Be Friends Now' issued by Rialto this weekend. Both tracks are taken from their upcoming album 'Sticky George' due out in June. Stuart Gordon and Phil Harrison, who have worked exclusively with Warren as full-time Korgis, are leaving the band to work on various projects of their own — and as a duo, they will maintain their association with Rialto. Warren will continue with The Korgis, but will use a floating collection of musicians rather than full-time band members.

Pauline single

PAULINE MURRAY has a new single out on April 24 on Illusive Records titled 'Searching For Heaven', coupled with 'Animal Crazy'. There will also be a limited edition ten-inch version with an extra track called 'The Visitor'. Pauline is currently gigging in Europe but, as reported last week, she'll be touring the UK on her return (dates to be announced shortly), together with the re-shaped Invisible Girls.

CHORDS TAKING A KIP

THE CHORDS will be playing a series of dates next month, and this will give them the opportunity of introducing their new singer to live audiences — they've just taken on ex-Vibrators vocalist Kip to replace Billy Hassett, who quit at the end of last year. Kip is now working in the studios with the other three Chords — Chris Pope (lead guitar), Martin Mason (bass) and Brett Ascott (drums) — and they'll have a single issued by Polydor to tie in with their UK gigs. They start recording an album later in the spring.

□ **ALTERED IMAGES have parted company with guitarist Caesar, who's decided to go it alone. He's replaced by fellow Glaswegian Jim, who's currently working with the band on their album. Meanwhile, vocalist Clare has a lead role in the full-length feature film *Gregory's Girl*, to be premiered in Glasgow on May 3.**

STRAIGHT MUSIC PRESENTS
GIRLSCHOOL
WITH GUESTS
AIIZ
HIT'N'RUN
U.K. TOUR APRIL/MAY 81
APRIL
TICKET PRICES
TUE 14 SHEFFIELD TOP RANK SUITE 3·00
WED 15 HANLEY VICTORIA HALL 3·00
THU 16 DERBY ASSEMBLY ROOMS 3·00, 2·50
SAT 18 MIDDLESBROUGH GASKINS PLUS ONE 3·00
SUN 19 NEWCASTLE CITY HALL 3·00, 2·50, 2·00
TUE 21 EDINBURGH ODEON 3·00, 2·50, 2·00
WED 22 GLASGOW APOLLO 3·50, 3·00, 2·50
THU 23 PRESTON GUILDHALL 3·00, 2·50
FRI 24 MANCHESTER FREE TRADE HALL 3·00, 2·50, 2·00
SAT 25 LIVERPOOL ROYAL COURT THEATRE 3·00, 2·50, 2·00
MON 27 BIRMINGHAM ODEON 3·00, 2·50, 2·00
TUE 28 LEICESTER DE MONTFORT HALL 3·00, 2·50
MAY
FRI 1 BRISTOL COLSTON HALL 3·00, 2·50, 2·00
SUN 3 BOURNEMOUTH WINTER GARDENS 3·00, 2·50, 2·00
MON 4 BRIGHTON CORN EXCHANGE 3·00
TUE 5 HAMMERSMITH PALAIS 3·00
MON 11 CARDIFF SOPHIA GARDENS 3·00
TUE 12 COVENTRY THEATRE 3·00, 2·50, 2·00
THU 14 * CANTERBURY ODEON 3·75, 3·25
FRI 15 * WEST RUNTON PAVILION 3·00, 2·50
SAT 16 CHELMSFORD ODEON 3·00, 2·50
* LOCAL PROMOTER
TICKETS AVAILABLE ALL VENUES NOW — PLEASE ENCLOSE S.A.E. FOR FAST RETURN
NEW ALBUM OUT NOW — HIT'N'RUN ON BRONZE RECORDS

DATA CONTROL — LIVE ADS (01-261 6153)

marquee

90 Wardour St., W.1 — 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thurs 9th April (Adm £2.00)
MICHAEL DES BARRES & HIS CHEQUERED PAST
Plus Belgravia & Jerry Floyd

Fri 10th April (Adm £2.00)
RELUCTANT STEREOTYPES
Plus guests & Jerry Floyd

Sat 11th April (Adm £2.50)
PRETTY THINGS
Plus Friends & Jerry Flovd

Sunday 12th April (Adm £1.25)
MODERN ENGLISH
Plus support & Jerry Floyd

Monday 13th & Tues 14th April
POLECATS
Plus friends & Jerry Floyd
Adv tickets to members £2.25
Non Members on the door £2.50

Wed 15th April (Adm £2.00)
LIVEWIRE
Plus support & Jerry Floyd

THurs 16th & Fri 17th April
ANGELWITCH
Plus friends & Martin Ball
Adv tickets to members £2.25
Non Members on the door £2.50

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE.

READING FESTIVAL
AUGUST BANK HOLIDAY WEEKEND

STRAIGHT MUSIC PRESENTS
Mute Night, Silent Night
FAD GADGET
DEPECHÉ MODE
PALAIS SCHAUMBERG
NON
FURIOUS PIG
LYCEUM
STRAND, WC2
SUNDAY 26th APRIL at 6·30
TICKETS £3·00, (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

PORTERHOUSE PROMOTIONS PRESENTS

Tuesday 28th April
999 at Liverpool Rotters
Tel 051-709 0771 Adv. tickets £2.50

Monday 4th May
GARY GLITTER at Doncaster Rotters
Tel 0302 27448 Adv. tickets £3.00

Wednesday 20th May
PSYCHEDELIC FURS
at Liverpool Rotters
Tel 051-709 0771 Adv. tickets £2.00

Wednesday 29th April
GARY GLITTER at Liverpool Rotters
Tel 051-709 0771 Adv. tickets £3.00

Wednesday 13th May
PSYCHEDELIC FURS
at Doncaster Rotters
Tel 0302 27448 Adv. tickets £2.00

Tickets by post from: Porterhouse Promotions, 20 Carolgate, Retford, Notts
Cheques made payable to:
Porterhouse Promotions *Enclose SAE*

FOR TIMES AND TICKET OUTLETS SEE LOCAL PRESS
Must be over 18 yrs of age. No dress restrictions, no membership required

---

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1

Wednesday 8th April £1
THE FLATBACKERS

Thursday 9th April £1
THE FLYING CLUB

Friday 10th April £1.25
DADDY YUM YUM

Saturday 11th April £1.25
HANK WANGFORD BAND

Sunday 12th April £1
GOLINSKI BROS

Monday 13th April £1
SIAM

Tuesday 14th April £1
MOTOR BOYS MOTOR

Wednesday 15th April £1
THE PAUL KENNERLY BAND

THE PORTERHOUSE
20 CAROLGATE, RETFORD, NOTTS
Tel: 0777 704981 — Open 8pm–2am

Friday 10th April £2
SUPERCHARGE

Saturday 25th April £2
RELUCTANT STEREOTYPES

Saturday 11th April £2
KEN HENSLEYS SHOTGUN
(Ex Uriah Heep)

Friday 24th April £2
BLURT
+ The Method Actors

Saturday 2nd May £2
999

Monday 4th May £2
THE HONEY DRIPPERS

THE GREYHOUND
FULHAM PALACE ROAD

Thursday 9th April £1
THE INSTITUTE + The Speedos

Friday 10th April £1.25
HANK WANGFORD BAND + Travelling Shoes

Saturday 11th April £1.25
FALSE ALARM (Featuring Allan Holdsworth) + Dan Russell Band

Sunday 12th April £1
ROGER RUSKIN SPEAR & DAVE GLASSON

Monday 13th April £1.50
MANUFACTURED ROMANCE + Out On Blue Six

Tuesday 14th April £2
THE PURPLE HEARTS + Going Straight

Wednesday 15th April £1.25
THE RANDOM BAND
(featuring Den Heggarty & Daddy Yum Yum)

THE BRIDGE HOUSE
23 BARKING ROAD, CANNING TOWN, E16

Thursday 9th April 80p
DOLLY MIXTURES
+ Stolen Pets

Friday 10th April £1
SUNFIGHTER
+ Devotion

Saturday 11th April £1
DUMB BLONDES
+ Temper

Sunday 12th April £1
JACKIE LYNTON BAND

Monday 13th April £1.50
A HAPPENING WITH
WASTED YOUTH
ONLY LONDON PERFORMANCE THIS MONTH

Tuesday 14th April 70p
Rockabilly Nite
FREDDY FROGGS & THE B.M.T.'s
+ Rinky Dinks

Wednesday 15th April 70p
THE KRAZE
+ Everest the Hard Way

Thursday 16th April 80p
RED BEANS & RICE
+ Develish Tin Trumpets

DINGWALLS
RHYTHM 'N' BOOZE
LIVE MUSIC. BAR. DISCO. RESTAURANT. VIDEO
CAMDEN LOCK, CHALK FARM RD, LONDON NW1 01 267 4967

THUR 9 / FROM U.S.A.
SNAKEFINGER
WITH PHIL LITHMAN
PLUS FROM NEW YORK
FREDDIE FROGS WITH THE B.M.T.s
FRIDAY 10 / FROM AUSTRALIA
THE SAINTS
SATURDAY 11
***GENO* WASHINGTON**

MONDAY 13
TEQUILA TWINS THE ENGLISH
TUESDAY 14 / PSYCOBILLY NIGHT
THE METEORS
supported by EL TRAIN
* WED 15 / REGGAE NIGHT *
TRIBESMAN
THURSDAY 16
ROOT JACKSON'S G.B. BLUES COMPANY

DEREK BLOCK FOR THE AUTONOMY CLUB PRESENTS

UB40
+ NERVOUS KIND

Saturday 11th April at 7.30pm
WOOLWICH ODEON, John Wilson St., London SE18

Tickets £3.00 & £3.50 available in advance from Box Office (01-854 2255) between 10am & 6pm and all usual agents.

Rainbow THEATRE — OUTLAW PRESENTS A BENEFIT CONCERT FOR THE KARAMOJA FAMINE VICTIMS WITH

OSIBISA
WEAPON OF PEACE
AND VARIOUS OTHER VERY SPECIAL GUESTS
FRIDAY 10th APRIL 8pm
Tickets £4.00, £3.50, £3.00.
FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, & USUAL AGENTS.
(SUBJECT TO BOOKING FEES)

160-162 VICTORIA STREET, LONDON SW1E 5LB
TEL. 828 9441
Opp. Victoria Tube Station

THE **Venue**

Main Band on at 9.00 pm

THIS WEEK

THURSDAY 9TH APRIL £2.00
FATAL CHARM + The Fix + 5or6
LATE NIGHT: £2.00
CELEBRITY DISCOW featuring DJ RUSSELL WEBB
FRIDAY 10TH APRIL £3.00
THE CIMARONS
SATURDAY 11th APRIL £3.00
THE MEMBERS
MONDAY 13th APRIL £5.00
THE KARL DALLAS HALF CENTURY PARTY, A BENEFIT FOR THE MASTER MUSICIANS OF JAJOUKA FEATURING ARLO GUTHRIE & RICK WAKEMAN & OTHER DISTINGUISHED GUESTS (VIP cards not valid)
TUESDAY 14TH APRIL £2.00
BLURT + EYELESS IN GAZA
WEDNESDAY 15th APRIL
CLOSED FOR PRIVATE FUNCTION (VIP cards not valid)
THURSDAY 16TH APRIL £2.00
SOFT CELL, The Loved One, Blah Blah Blah
LATE NIGHT: £2.00
CELEBRITY DISCOW

COMING SOON

SUNDAY 19TH APRIL £1.00
FIRST NATIONAL RECORDS FARE
TUESDAY 21ST APRIL £3.00
GEORGE MELLY
THURSDAY 23RD APRIL £2.00
ORIGINAL MIRRORS
SATURDAY 25TH APRIL £3.50
OSIBISA
WEDNESDAY 29TH APRIL £3.00
THE PASSIONS

FOOD, DRINK, LIVE BANDS, DANCING 8 pm—3 am

TO ADVERTISE ON THE

LIVE PAGE

PHONE **01-261 6153**

THE BASEMENT BAR
Clarendon Hotel, Hammersmith W6

Thursday 9th April £1
REMIPEDS
+ Support

Friday 10th April £1
TEMPORARY TITLE
+ Support

Saturday 11th April £1
3 A M
+ Support

Monday 13th April £1
THE CARPETTES
+ Red Kite

Tuesday 14th April £1
JAXS
+ Support

STARLIGHT CLUB
100 West End Lane
West Hampstead NW6

Thursday 9th April £1.50
TOUR DE FORCE
+ The Gymslips

Friday 10th April £1.50
THE NAME + Zitz

Saturday 11th April £1.50
DOLLY MIXTURES + The U.B.'z

Monday 13th April £1.50
TIX + The Escorts

Tuesday 14th April £1.50
THE YESMEN
+ The Crying Shame

Wednesday 15th April £1.50
THE STOOP + The Almost Brothers

Thursday 16th April £1.50
THE OPPOSITION
+ Victims of Circumstance

For Information Ring Peter 624 7611.

REG McLEAN IN ASSOCIATION WITH CLOCKWORK FILM PROJECT

LONDON ROOTS ROCKERS FESTIVAL
SUNDAY 3rd MAY 1981
AT RAINBOW THEATRE, 232 Seven Sisters Road, Finsbury Park, London N4
featuring

AL CAMPBELL
RICO, ONE BLOOD
SISTERS LOVE, CAROL THOMPSON
JEAN ADEBAMBO, SOUND INTERVAL,
Compere Toney Williams.

Tickets £4.50 in advance available from Box Office 01-263 3148 Premier 01-580 1000, London Theatre Bookings 01-439 3379 and leading Booking Agents. Accept s.a.e. cheque or P.O. from The Rainbow Theatre. "TICKETS ON FIRST COME FIRST SERVE BASIS."
DOORS OPEN 4 PM TILL 12 MIDNIGHT

That's ENTEETAINMENT

Q-Tips
RELUCTANT STEREOTYPES
+ Bop Natives + disco
Thursday 30th April 7·30 pm
LYCEUM BALLROOM
TICKETS £2·50 from the Lyceum box office Tel. 836 3715

DATA CONTROL GUIDE 1

THURSDAY

Birmingham Mercat Cross: **Sky Diver**
Birmingham Railway Hotel: **Overdrive**
Birmingham (Saltley) Nags Head: **Stephen Sheen/Safe Europeans**
Bolton Swan Hotel: **Fireclown**
Bradford Manhattan Club: **Xero**
Brighton Concorde: **Delta 5/Bright Girls**
Carlisle Micks Club: **The Cheaters**
Chadwell Heath Greyhound: **X-Effects/Cardiacs/Apocalypse**
Coventry General Wolfe: **The Reluctant Stereotypes**
Coventry Hope & Anchor: **Attrition**
Crowborough Cross: **The Extras**
Crowdon Warehouse Theatre: **The Marines/11th Hour**
Dundee Caird Hall: **Leo Sayer**
Eastcote Bottom Line: **Morrisey Mullen**
Edinburgh Greenside Inn: **Pre-War**
Eton Christopher Hotel: **The Spoilers**
Glasgow Mitchell Theatre: **Art Pepper Quartet**
Glasgow Pavilion Theatre: **Patti Boulaye (currently until April 18)**
Glenrothes Rothes Arms: **Chevy**
Halifax Civic Theatre: **Cleo Laine & John Dankworth**
High Wycombe Nags Head: **Relay/Suicide Moths**
Kingston Three Tuns: **The Rank Amateurs**
Lancaster Greaves Hotel: **Spider**
Leeds Amnesia Club: **Modern Jazz**
Leeds Fan Club: **Artery/B Troop**
Leeds Fforde Green Hotel: **Lionheart**
Leeds Haddon Hall: **Knige Edge**
Leeds Playhouse Theatre: **Garbarek, Haden & Gismonti**
Leeds Wigs Wine Bar: **Spyder Blues Band**
Lincoln Drill Hall: **Bow Wow Wow**
Liverpool The Mayflower: **The Rivals**
Liverpool Warehouse: **Stun The Guards**
London Acton White Hart: **Gun Control**
London Camden Dingwalls: **Snakefinger**
London Camden Dublin Castle: **Limehouse**
London Canning Town Bridge House: **Dolly Mixture**
London Chelsea Kennedy's: **Mr. J.J.**
London Clapham 101 Club: **Barry Andrews' Restaurant For Dogs/Slaves Of Janet**
London Covent Garden Rock Garden: **Anti Pasti**
London Euston The Pits: **The Meteors/The El-Trains**
London Friern Barnet Orange Tree: **Young Jazz Big Band**
London Fulham Golden Lion: **The Cubes**
London Fulham Greyhound: **The Institute/The Speedos**
London Hackney Pembury Tavern: **720**
London Hackney Sebright Arms: **The Whizz Kids**
London Hampstead Giovanni's Club: **Spartacus**
London Hampstead Starlight Room: **Tour De Force/The Gymslips**
London Harrow Rd. Windsor Castle: **Dave Ellis Band**
London Herne Hill Half Moon: **Brian Copsey & The Commotions/The Imports**
London Homerton The Deuragon: **Geddes Axe**
London Islington Hope & Anchor: **The Flying Club**
London Kensington De Villiers Arms: **Gold Dust Twins**
London Kentish Town Bull & Gate: **The Razzy Dazzy Spasm Band**
London Marquee Club: **Michael Des Barres' Chequered Past featuring members of Blondie**
London N.W.2 Hogs Grunt: **The Mighty Honky Band**
London Putney Half Moon: **Bob Kerr's Whoopee Band**
London Putney Star & Garter: **The Blues All-Stars**
London Putney White Lion: **Inch By Inch**
London Soho Pizza Express: **Tony Coe Quartet**
London Southall The Cavern: **Five Pliers/A Flock Of Seagulls**
London Stoke Newington Pegasus: **Hank Wangford**
London Stratford Green Man: **Alan Holdsworth & Co.**
London Victoria Apollo Theatre: **Neil Sedaka**
London Victoria The Venue: **Fatal Charm/The Fix**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **The Lemons/The Sinatras**
London West Norwood Thurlow Arms: **Ski Patrol/The Lucys**
London Woolwich Tramshed: **Johnny Moped/Case/A Bigger Splash**
London W.1 (Vere St.) St. Peter's: **Adrián Snell**
Maltby Yorkshire Dragoon: **Carl Green & The Scene**
Manchester Band on the Wall: **Dave Cottier Quartet**
Manchester Cyprus Tavern: **Biting Tongues**
Manchester (Romiley) Grey Horse: **Naughty Boys**
Manchester (Walkden) Bulls Head: **Rockin Horse**
Milton Keynes Compass Club: **Battery Park**
Newcastle Tyne Theatre: **Mike Harding**
Newcastle-under-Lyme Syd's Bar: **The Bored/The Snipers/ Basic Rate**
Nottingham Hearty Good Fellow: **Colin Staples Breadline/Ray Gunn & The Lasers**
Nottingham Imperial Hotel: **Gaffa**
Nottingham Rock City: **B Movie/Soft Cell/Fast Set**
Perth Ramekins: **Wide Open**
Portsmouth Locarno: **Shades**
Salisbury Technical College: **John Otway/The Europeans**
Sandwich White Horse: **Blue Country**
Scarborough Opera House: **Gilbert O'Sullivan**
Sheffield City Hall: **Nana Mouskouri**
Sheffield Hallamshire Hotel: **Whipps**
Sheffield Limit Club: **Fire Engines/Restricted Code**
Sheffield The Penguin: **The Haze**
Southampton Mount Pleasant Club: **The Ebony Rockers**
Stockport Smugglers Club: **Walter Mitty's Little White Lies/Belgian Bitch**
Sunderland Mecca: **The Spizzles**
Taunton Youth & Community Centre: **The Artists**
Willenhall The Cavalcade: **Sub Zero**

FRIDAY

Aberdeen Capitol Theatre: **Leo Sayer**
Arbroath Meadowbank Hotel: **The Delmontes**
Birmingham Barrel Organ: **Willy & The Poorboys**
Birmingham Fighting Cocks: **Privates / Alternative Route**
Birmingham Mercat Cross: **Situation Critical**
Birmingham Odeon: **Bow Wow Wow**
Birmingham Railway Hotel: **Teuser**
Blackpool JR's Club: **Spider**
Brentwood Hermit Club: **Ian Mitchell Band**
Brighton Alhambra: **Eye To Eye**
Bristol Colston Hall: **Steeleye Span**
Bristol Trinity Hall: **Zounds / The Astronauts / The Entire Cosmos**
Chadwell Heath Greyhound: **Tour De Force / The Creamies / The Empires**
Coventry General Wolfe: **Music For Pleasure**
Coventry Ryton Bridge: **Streetlite**
Coventry Weavers Arms: **Dealer**
Croydon The Star: **The Marines**
Croydon Warehouse Theatre: **Sabre / Slyda**
Derby Assembly Rooms: **Cleo Laine & John Dankworth**
Derby Wilmorton College: **Prison Life**
Driffield Rex Club: **Sons Of The Pope / V.2 Vogue / Plastic**
Dudley Brierley Hill Youth Centre: **The Xit**
Eton Christopher Hotel: **Final Frontier**
Feltham Football Club: **Jets**
Folkestone Springfield Hotel: **Pete Stacey Band**
Hailsham Crown Hotel: **Beverly Martin Band / South Street**
Hardstoft Shoulder of Mutton: **Eric & The Frantics**
Hastings Chatworth Hotel: **City Blues Band**
Hastings Pier Pavilion: **The Piranhas**
Hawick Tower Hotel: **The Cheaters**
Haywards Heath Tavernas: **Level 42**
Hereford Market Tavern: **Product**
Ilford The Cranbrook: **Rye & The Quarterboys**
Launceston White Horse Inn: **Avant Gardnerz**
Laurenckirk Royal Hotel: **Wide Open**
Leeds Fox's: **The Real Thing**
Leeds Warehouse: **AllZ / Small Print**
Liverpool Bradford Hotel: **Dave Cottier Quartet**
Liverpool Brady's: **Television Personalities**
Liverpool The Masonic: **Rockin Horse**
London Camden Dingwalls: **The Saints / Bumble & The Beez**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Camden 94 Club: **Back Door Man**
London Catford The Squire: **Sonny Fisher / Johnny & The Roccos**
London Chelsea Kennedy's: **Lollipop Sisters / Gillie McPherson**
London Chelsea The Roebuck: **The 45's**
London City University: **Red Rinse**
London Clapham 101 Club: **Diagram Brothers / Walking Floors**
London Covent Garden Rock Garden: **Alan Holdsworth & Company**
London Euston The Pits: **Micky Jupp Band / Steve Hooker's Shakers**
London Fulham Golden Lion: **The Yachts**
London Fulham Greyhound: **Hank Wangford**
London Hammersmith Clarendon Hotel: **Temporary Title**
London Hampstead Starlight Room: **The Name / Zitz**
London Hendon Midland Arms: **The Remipeds / Lower Levels**
London Herne Hill Half Moon: **Plastic Idols / Venigmas**
London Hornsey The Railway: **Brett Marvin & The Thunderbolts**
London Islington Hope & Anchor: **Daddy Yum Yum**
London Kentish Town Bull & Gate: **Crannog**
London Manor Park Three Rabbits: **Dave Ellis Band**
London Marquee Club: **The Reluctant Stereotypes**
London New Cross Royal Albert: **Rubber Johnny**
London N.7 Enkel Arms: **Disband**
London N.W.2 Hogs Grunt: **Julian Stringle's Jam Session / London Vintage Jazz Orchestra**
London Peckham Walmer Castle: **Marquis De Sade**
London Plumstead Prince Rupert: **A Bigger Splash**
London Portobello Rd. Beddington Arms: **Naughty Thoughts**
London Putney Half Moon: **Sore Throat**
London Putney Star & Garter: **Keith Christmas**
London Putney White Lion: **Nicky Barclay Band**
London Rainbow Theatre: **Osibisa / Weapon Of Peace**
London Soho Pizza Express: **Stan Greig Swing Band**
London Southall White Swan: **The Hornets**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Juice On The Loose**
London Upstairs at Ronnie Scott's: **Release**
London Victoria Apollo Theatre: **Neil Sedaka**
London Victoria The Venue: **Cimarons**
London Wandsworth Roundhouse: **Kan-Kan**
London Waterloo National Theatre Foyer: **Carrig**
London West Hampstead Moonlight Club: **Ski Patrol / Parting Shots**
Maidstone Mid-Kent College: **Eric Bell Band**
Manchester (Chorlton) Lamplight Club: **Pure Product**
Manchester Comanche Students Union: **Suns Of Arqa**
Manchester Cyprus Tavern: **Tranzista**
Manchester Pips: **Future Toys / Pieces Of Glass**
Manchester Portland Bars: **Private Sector**
Manchester Royal Northern College of Music: **Jan Garbarek / Egberto Gisinonti / Charlie Haden**
Middlesbrough Town Hall: **Mike Harding**
Newcastle Festival: **Art Pepper Quartet**
Newcastle Mayfair Ballroom: **The Spizzles**
Nottingham Rock City: **Culture**
Oxford New Theatre: **Nana Mouskouri**
Oxford Pennyfarthing: **Sneak Preview**
Paignton Festival Theatre: **Fred Wedlock**
Redditch The Winyate: **Sub Zero**
Retford Porterhouse: **Supercharge**
Ryde I.o.W. Pavilion: **Feedback / Fatal Dose / Owen Lee / Beggars Farm / Asphyxia / The Sods / Jab**
Sandwich White Horse: **Pete Rose Band**
Shifnal Star Hotel: **The Singles**
Southampton The Victory: **The Ebony Rockers**
South Ferriby Nelthorpe Arms: **Whipps**
South Normanton Storthfield Country Club: **Anti Heroes**
St Albans College of Building: **Delta 5**
St Helens Technical College: **Spider**
Stirling Mayfield Centre: **Orange Juice / Hollow Men**
Sunderland Annabel's: **Deemus Mint**
Telford Madeley Court Centre: **Dangerous Girls**
Walsall Town Hall: **Lionheart**
Wick Community Centre: **Chevy**
Willenhall St Anne's Hall: **The Snipers / The Bored / Platinum Needles**
Withernsea Pavilion: **Vardis**
Workington Down Under: **Ken Hensley's Shotgun**
Wrexham Town Hall: **State Secrets / Hybrid / Terminal**

BOW WOWS MAKE IT!

BOW WOW WOW have finally got it together after all the traumas of the past three weeks, and are playing four dates this week. As regular readers will know, their original tour schedule went for a burton, due to the GLC's insistence that teenage singer Annabella should be accompanied on the road by a tutor and chaperone. The remaining gigs are those which are unaffected by these requirements, and they climax with a major London show at the Lyceum on Sunday.

There's a slight hiccup in the welter of spring tours this week — plenty of action on the circuit, but only a couple of big-name tours actually starting out. These are the headlining British trek by Girlschool (see over the page) and the comeback outing by Gilbert O'Sullivan. There are also one-off concerts in London by Osibisa (Friday) and UB40 (Saturday), while Classix Nouveaux and the "2002 Review" reach the end of their travels at London Rainbow on Saturday.

SATURDAY

Birmingham Barrel Organ: **Orphan**
Birmingham Digbeth Civic Hall: **The Flatbackers**
Birmingham Mercat Cross: **Handsome Beasts**
Birmingham Railway Hotel: **Mean Street Dealers**
Birmingham St. John's Hall: **Paris In The Spring/Stephen Sheen**
Bracknell Bridge House: **Zitz**
Bradford Tiffany's: **The Spizzles**
Braintree Barn Club: **Level 42**
Brighton Alhambra: **Midnight & The Lemon Boys**
Brighton Polytechnic: **Belle Stars/Bright Girls/Alternative British Army/Midnight & The Lemon Boys**
Brighton The Northern: **Overkill**
Bristol Greenhouse Club: **Rye & The Quarterboys**
Bristol (Yate) Jacksons: **The Rimshots**
Bury St. Edmunds The Griffin: **Gypp**
Caerphilly Checkmate Club: **Andy Pandemonium**
Carshalton St. Helier Arms: **Charlie Gracie/Johnny & The Roccos**
Chadwell Heath Greyhound: **Eric Bell Band/Le Change**
Chester The Albion: **The Mysterons**
Chesterfield Top Rank: **Bingo Red & The Screaming Jennies/Stuttering Jack & The Heart Attacks**
Chiddingly Six Bells: **Anti-Nowhere League**
Chorley Tatton Community Centre: **The Passage/PR5**
Cockermouth Horizon: **The Cheaters**
Coventry General Wolfe: **Dynamite**
Cromer West Runton Pavilion: **Culture**
Croydon Warehouse Theatre: **Case/Demon Pact**
Dursley Memorial Hall: **Nouvelle Vague**
Ely Odeon: **Herod's Race**
Eton Christopher Hotel: **Joe Average**
Falmouth Laughing Pirate (lunchtime) and Penzance Gulval Meadhouse (evening): **Sons Of Cain/Concrete Rabbits**
Glasgow Apollo Centre: **Leo Sayer**
Glasgow Muscular Arms: **Frenchways**
Gosport John Peel: **Xena Zerox**
Hartlepool Club Gemini: **Deemus Mint**
Hereford Market Tavern: **Zounds/The Astronauts/The Entire Cosmos**
High Wycombe Nags Head: **01 Band/Dawntreader**
Horsham Horse & Groom: **Eclipse**
Ipswich Gaumont Theatre: **Dexy's Midnight Runners**
Kingston Three Tuns: **The Odeons**
Leeds Staging Post: **Eyeless In Gaza**
Leeds Wigs Wine Bar: **Dodgy Tactics**
Leicester Phoenix Theatre: **Dave Stewart's Rapid Eye Movement**
Liverpool Everyman Theatre: **Jan Garbarek/Egberto Gismonti/Charlie Haden**
Liverpool Royal Court Theatre: **Gilbert O'Sullivan**
Liverpool Warehouse: **Vardis**
London Camden Dingwalls: **Geno Washington/Combo Passe**
London Chelsea Kennedy's: **Idle Flowers**
London Clapham Two Brewers: **Kleen Heels**
London Clapham 101 Club: **Sad Among Strangers/Direct Hits**
London Covent Garden Rock Garden: **Weapon Of Peace/The Lucky Saddles**
London Euston The Pits: **The Yachts/OK Jive**
London Fulham Golden Lion: **Stan Webb's Chicken Shack**
London Fulham Greyhound: **False Alarm/Dan Russell Band**
London Hackney Adam & Eve: **Johnny Storm**
London Hammersmith Lyric Theatre (lunchtime, free): **Bob Kerr's Jazz Friends**
London Hammersmith Odeon: **Steeleye Span**
London Hampstead Starlight Room: **Dolly Mixture/The UB'z**
London Harrow Rd. Windsor Castle: **En Route**
London Hayes Bricklayers Arms: **Gun Control**
London Hayes Brook House: **The Chevrons**
London Herne Hill Half Moon: **Talk/Fay Ray**
London Islington Hope & Anchor: **Hank Wangford**
London Kentish Town Bull & Gate: **Dingie Spike**
London Marquee Club: **The Pretty Things**
London N.W.2 Hogs Grunt: **Julian Stringle's Jam Session/Rio Grande Hot Tango Orchestra**
London Putney Star & Garter: **Salt**
London Putney White Lion: **John Drummer-Helen April Band**
London Regents Park Cecil Sharp House: **Muckram Wakes**
London Soho Pizza Express: **Johnny M & The Midnight Express**
London Stoke Newington Pegasus: **Big Chief**
London Upstairs at Ronnie Scott's: **Release**
London Victoria Apollo Theatre: **Neil Sedaka**
London Victoria The Venue: **The Members**
London West Hampstead Moonlight Club: **The Diagram Brothers/The Walking Floors**
London West Norwood Thurlow Arms: **The Business**
London Woolwich Odeon: **UB40/Nervous Kind**
Luton Faurs Club: **The Tee-Vees**
Lybster Community Hall: **Chevy**
Manchester (Ardwick) Devonshire Hotel: **Rockin Horse**
Manchester (Ashton) Spread Eagle: **Spider**
Manchester Millstone: **Eyelids**
Northampton Black Lion: **The World Service**
Northampton County Ground: **Bow Wow Wow**
Nottingham Boat Club: **Dedringer**
Nottingham Rock City: **The Blues Band**
Oldham Lancashire Vaults: **J.G. Spoils Rock Band**
Oxford Corn Dolly: **Ian Mitchell Band**
Oxford Pennyfarthing: **The Spoilers**
Peterborough Cresset: **The Name/Orzones**
Preston Guildhall: **Mike Harding**
Retford Porterhouse: **Ken Hensley's Shotgun**
Scunthorpe Priory Hotel: **Music For Pleasure**
Shifnal Star Hotel: **Twisted Nervez**
Solihull Civic Hall: **The Reluctant Stereotypes**
St. Albans City Hall: **Lionheart**
Stockport Grimmond House: **The Still**
Stockport Rotters: **Performance**
Stoke Meir Wagon & Horses: **Grace**
West Bromwich Jubilee Community Centre: **Dangerous Girls**
Weymouth Pavilion: **Fred Wedlock**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wollaston Nags Head: **Burn**

SUNDAY

Ashford William Harvey Hospital: **Richard Reyn**
Birmingham Barrel Organ: **Otto's Bazaar**
Birmingham Heroes Club: **Rope Dancers/Stephan Sheen/Safe Europeans**
Birmingham Railway Hotel: **The Out**
Birmingham (Yardley) The Swan: **Video**
Bishops Stortford Triad Leisure Centre: **Dave Stewart's Rapid Eye Movement**
Bolton Swan Hotel: **Confessor**
Bradford Manhattan Club: **Xero**
Bristol Colston Hall: **Fred Wedlock**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Cardiff New Theatre: **Stephane Grappelli**
Chadwell Heath Greyhound: **Diamond Head**
Croydon Cartoon: **Stan Webb's Chicken Shack**
Croydon The Star: **The Shy Talks**
Dundee Cavalier Bar: **Chevy**
Eastcote Clay Pigeon: **Level 42**
Egremont Rugby Club: **The Cheaters**
Hailsham Crown Hotel: **The Pulsaters/Still Life**
Halifax Civic Theatre: **Gilbert O'Sullivan**
Hatfield The Forum: **Pete Sayers Grand Ole Opry Show**
Hemel Hempstead Old Town Hall Arts Centre: **Elaine Delmar**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Leeds Playhouse Theatre: **Jan Garbarek/Egberto Gismonti/Charlie Haden**
Leeds Royal Park Hotel: **Windows**
Leicester Braunstone Theatre: **Art Pepper Quartet**
London Battersea Nags Head: **Jugular Vein**
London Brixton George Canning: **Southside**
London Charing Cross Duke of Buckingham: **The Invisibles (for four days)**
London Chelsea Kennedy's: **Susan Oz**
London Clapham 101 Club: **Tour De Force/Nettie Blue**
London Covent Garden Rock Garden: **FX/Strict Baptists/The Modernaires**
London Finchley Torrington: **Hank Wangford**
London Fulham Golden Lion: **Geno Washington**
London Fullham Greyhound: **Roger Ruskin Spear & Dave Glasson**
London Hackney The Queens: **Avenue**
London Hammersmith Odeon: **Steeleye Span**
London Hammersmith Palais: **The Blues Band/Wilko Johnson's Solid Senders/Supercharge**
London Herne Hill Half Moon: **The Belle Stars/A Bigger Splash**
London Islington Hope & Anchor: **The Golinski Bros.**
London Kentish Town Bull & Gate: **Juice On The Loose**
London Marquee Club: **Modern English/The Past Seven Days**
London N.W.2 Hog's Grunt: **Macondo**
London Putney White Lion: **Jazz Sluts**
London Rainbow Theatre: **Classix Nouveaux/Theatre Of Hate/Naked Lunch/Biddie & Eve/Kan Kan**
London Soho Pizza Express: **Neville Dickie**
London Stoke Newington Pegasus: **C-Sharps**
London Strand Lyceum Ballroom: **Bow Wow Wow/Subway Sect**
London Statford Green Man (lunchtime: **The Funky B's**
London Stratford Green Man: **Wide Open**
London Tottenham The Railway: **The Razzy Dazzy Spasm Band**
London Victoria Apollo Theatre: **Neil Sedaka**
London W.1 Portman Hotel (lunchtime): **Cambridge City Jass Band**
Luton Cesars: **The Stylistics**
Luton Faurs Club: **The Tee-Vees**
Macclesfield Masonic: **Eric & The Frantics**
Newcastle City Hall: **Leo Sayer**
Newquay Central Hotel: **The Winners**
Oxford Corn Dolly: **720**
Pontefract Blackmore Head: **Spider**
Poole Wessex Hall: **Cleo Laine & John Dankworth**
Poynton Folk Centre: **Roaring Jelly**
Preston Guildhall: **Mike Harding**
Reading George Hotel: **the Coolerators**
Redcar Coatham Bowl: **Vardis**
Redhill Lakers Hotel: **Juvessance**
Salford Willows: **The Real Thing**
Sandwich White Horse: **Whirligig**
Sheffield Hallamshire Hotel: **Haze**
Slough Alexander's: **Jets**
Southampton Gaumont Theatre: **Nana Mouskouri**
Southend Shrimpers: **Steve Hooker's Shakers**

MONDAY

Birmingham Barrel Organ: **Mayday**
Birmingham Mercat Cross: **The Thrillers**
Birmingham Railway Hotel: **Chainsaw**
Birmingham Romeo & Juliet's: **Briton**
Bolton Swan Hotel: **Body**
Brighton The Richmond: **John Clay Band**
Bristol Colston Hall: **Cleo Laine & John Dankworth**
Bristol Granary: **Ken Hensley's Shotgun**
Carshalton The Cricketers: **Avenue**
Chadwell Heath Greyhound: **The Venigmas/The Chefs/Red Box**
Chesterfield Aquarius: **The Real Thing**
Colwyn Bay Pier Pavilion: **Vardis**
Croydon Fairfield Hall: **Mike Harding**

CONTINUES OVER ...

DATA GUIDE 2

Edinburgh Cavendish: **Tranzista**
Edinburgh Tiffany's: **The Spizzles**
Eton Christopher Hotel: **Zitz**
Guildford Bunters: **Drivin' Sideways**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Leeds Haddon Hall: **Surfin Dave & The Absent Legends**
Leeds Marquis of Granby: **Disease**
Leeds Warehouse: **The Berlin Blondes**
Liverpool The Mayflower: **Attempted Moustache**
London Acton White Hart: **Bastille**
London Cabaret Futura: **The Delmontes**
London Camden Dingwalls: **The Tequila Twins/The English**
London Chelsea Kennedy's: **A. E. Liquid**
London Chelsea The Roebuck: **The 45's**
London Clapham 101 Club: **The Business/The Russians**
London Covent Garden Rock Garden: **Eyeless In Gaza**
London Euston The Pits: **The Purple Hearts/The Europeans**
London Euston Shaw Theatre: **Garbarek, Haden & Gismonti**
London Fulham Golden Lion: **Bob Kerr's Whoopee Band**
London Fulham Greyhound: **Manufactured Romance**
London Hammersmith Clarendon Hotel: **The Carpettes/Red Kites**
London Hampstead Starlight Room: **Tix/The Escorts**
London Hampstead Three Horseshoes: **Joolz**
London Harrow Rd. Windsor Castle: **Arrogant**
London Homerton The Deuragon: **Burn / Xero**
London Islington Hope & Anchor: **Siam**
London Kentish Town Bull & Gate: **Big Chief**
London Knightsbridge Pizza on the Park: **Elaine Delmar & Pat Smythe (for a week, except Friday)**
London Marquee Club: **The Polecats**
London N.4 The Stapleton: **Dave Ellis Band**
London N.W.2 Hog's Grunt: **Guy & The City Gents**
London Putney Star & Garter: **Penny Royal**
London Ronnie Scott's Club: **Freddie Hubbard Quintet (for two weeks)**
London Roterhithe Apples & Pears: **A Bigger Splash**
London Royal Albert Hall: **Nana Mouskouri**
London Southall White Hart: **Georgie Fame**
London Stoke Newington Pegasus: **Brett Marvin & The Thunderbolts**
London Stratford Green Man: **Freddie Frogg & The BMT's**
London Victoria The Venue: **Karl Dallas benefit for The Master Musicians Of Jajouka with Arlo Guthrie & Guests**
London West Hampstead Moonlight Club: **Kill Sisters/Transit**
London W.1 Gillray's Bar: **Fred Rickshaw's Hot Goolies**
London W.1 Gossips: **Stolen Pets**
Malvern Festival Theatre: **Stephane Grappelli**
Nottingham Imperial Hotel: **Gwaihir**
Portsmouth South Parade Pier: **Xena Zerox**
Salisbury City Hall: **Fred Wedlock**
Sheffield Byron Arms: **Nick Robinson's Flying Fingers**
Slough Fulcrum Centre: **Art Pepper Quartet**
Southend Zero 6: **Lemat**
Stoke Jollees: **The Stylistics**

TUESDAY

Barnstaple Queens Hall: **Fred Wedlock**
Bath Tiffany's: **The Original Mirrors**
Belfast Dunne Bar Arms: **Stage B**
Billingham Black Horse: **John & Sue Kirkpatrick**
Birmingham Barrel Organ: **Cromo**
Birmingham (Edgbaston) Faces: **John Thurston**
Birmingham Mercat Cross: **The Ramparts**
Birmingham Railway Hotel: **Money**
Brighton Dome: **Dexy's Midnight Runners**
Bristol Colston Hall: **Leo Sayer**
Chadwell Heath Greyhound: **B Film/The Attendants/Mephisto Waltz**
Cheltenham Eve's Night Club: **Chas and Dave**
Croydon Fairfield Hall: **Art Pepper Quartet**
Eton Christopher Hotel: **Alley Cats Band**
Greenock Victorian Carriage: **The Complexions**
Holmfirth Rising Sun: **Whipps**
Ilford The Cranbrook: **Limehouse**
Keighley Kings Head: **Omen**
Kingston Three Tuns: **Going Straight**
Leeds Parkers Wine Bar: **Xero**
Leeds Warehouse: **Music for Pleasure**
Liverpool Empire Theatre: **Neil Sedaka**
Liverpool Mayfair: **The Cheaters**
London Camden Dingwalls: **The Meteors/El-Trains**
London Clapham 101 Club: **Talk/Airstrip One**
London Chelsea Kennedy's: **Leszek**
London Covent Garden Rock Garden: **The Colours/The Lines**
London Cricklewood Production Village: **True**
London Euston The Pits: **Dolly Mixture/The UB'z**
London Euston Shaw Theatre: **Garbarek, Haden & Gismonti**
London E2 Earl of Aberdeen: **Oxy & The Morons**
London Fulham Golden Lion: **The Opposition**
London Fulham Greyhound: **The Purple Hearts**
London Hackney Sebright Arms: **Stolen Pets**
London Hampstead Starlight Room: **Amy/The Crying Shame.**
London Homerton The Deuragon: **The Wanderers**
London Hornsey Kings Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **Motor Boys Motor**
London Lee Green Tiger's Head: **The Cruisers**
London Marquee Club: **The Polecats**
London N4 The Stapleton: **The Razzy Dazzy Spasm Band**
London NW2 Hogs Grunt: **The Astrals**
London Old Kent Road, Thomas A'Beckett: **A Bigger Splash**
London Palladium: **Ella Fitzgerald/Oscar Peterson (for a week)**
London Putney Stars: **The Identical Twins**
London Soho Pizza Express: **All-Star Jazzband**
London Southall The Cavern: **Auntje Pus**
London Stockwell Old Queen's Head: **The 45's**
London Stratford Green Man: **Dr. Cosgill**
London Tooting The Castle: **Hit And Run**
London Tottenham Prince of Wales: **The Alligators/The Wrecktangles**
London West Hampstead Moonlight Club: **This Heat / Felt**
London W1 Embassy Club: **Modern Jazz**
Maidstone Ship Inn: **Venigmas**
Manchester (Ashton) Birch Hotel: **Zanathus**
Manchester (Ashton) Tameside Theatre: **Gilbert O'Sullivan**
Middlesbrough Rock Garden: **The Spizzles**
Mumbles Langland Bay Hotel: **Andy Pandemonium**
Nottingham Union Rowing Club: **Television Personalities/Competition**
Oxford Corn Dolly: **The Stop Band**
Oxford New Theatre: **Steeleye Span**
St. Austell Cornwall Coliseum: **Cleo Laine & John Dankworth**
Stockport Reddish Youth Club: **The Still**
Stoke Jollees: **The Stylistics**
Swindon Brunel Rooms: **Ian Mitchell Band**

WEDNESDAY

Birmingham Barrel Organ: **Osprey**
Birmingham Railway Hotel: **Ezra Pound**
Birmingham (Yardley) Bulls Head: **Roses**
Bradford University: **European Theatre Of War**
Bristol The Berkeley: **The Original Mirrors**
Carlisle Mick's Place: **Spider**
Chadwell Heath Greyhound: **Small Change / Thirteen At Midnight**
Cheltenham Plough Inn: **Roadsters**
Darley Dale Northwood Halls: **Lionheart**
Eton Christopher Hotel: **England's National Sport**
Hanley Victoria Hall: **Girlschool**
Hull New Theatre: **Gilbert O'Sullivan**
Leeds Marquis of Granby: **Disease**
Leeds Pack Horse: **Xero**
Leeds Warehouse: **The Delmontes**
London Camden Dingwalls: **Tribesman**
London Chelsea Kennedy's: **Preston Rumbaugh**
London Chelsea The Roebuck: **The 45's**
London Clapham Two Brewers: **The Spoilers**
London Covent Garden Rock Garden: **The Volcanoes / On The Level**
London Euston The Pits: **The Lemons / Going Straight**
London Fulham Cafe des Artistes: **The Berlin Blondes**
London Fulham Golden Lion: **Red Beans & Rice**
London Fulham Greyhound: **Den Hegarty & The Random Band**
London Hampstead Starlight Room: **Stoop / The Almost Brothers**
London Islington Hope & Anchor: **Paul Kennerley Band**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London Marquee Club: **Live Wire**
London N.W.2 Hogs Grunt: **The London Apaches**
London Peckham Walmer Castle: **The Firm / The Elite**
London Soho Pizza Express: **Keith Stobart Quintet**
London Stoke Newington Pegasus: **J.J. & The Flyers**
London Stratford Green Man: **Jazz Sluts**
London West Hampstead Moonlight Club: **The Flying Padovani's / Out On Blue Six**
Luton Cesar's: **The Stylistics (for four days)**
Manchester (Ashton) Shades: **The Politicians**
Manchester Cyprus Tavern: **Stockholm Monsters / Model Team / Beach Red**
Newcastle City Hall: **Neil Sedaka**
Newcastle Cooperage: **The Cheaters**
New Romney Seahorse: **Transendents**
Nottingham Co-op Centre: **Garbarek, Haden & Gismonti**
Nottingham Hearty Good Fellow: **Gwaihir**
Nottingham Imperial Hotel: **Some Chicken**
Nuneaton 77 Club: **Bright Eyes**
Paignton Festival Theatre: **Leo Sayer**
Portsmouth Guildhall: **Steeleye Span**
Reading Merry Maidens: **El Seven / Shrinking Men / Johnny & The Moondogs.**
Redcar Hydro Hotel: **The Showers**
Rugby Benn Memorial Hall: **Vardis**
Sandwich White Horse: **Perry White Band**
Sheffield George IV Hotel: **Kyle-Keddie Sextet**
Sheffield Mr Lumpy's Bone Club: **Geddes Axe**
Sheffield Top Rank: **The Spizzles**
Shepperton Riverview Hotel: **Larry Miller Band**
Shifnal Star Hotel: **Terminal**
South Woodford Railway Bell: **Original East Side Stompers**
Stockport Warren Buckley Club: **Stress / The Buzz**
Swinton Duke of Wellington: **Rockin' Horse**
Worthing Assembly Rooms: **Stephane Grappelli**

GIRLSCHOOL START THEIR HEADLINING TOUR IN HANLEY ON WEDNESDAY

MCP presents

Stiff Little Fingers

SOUTHAMPTON GAUMONT THEATRE
SUN 26th APRIL 7.30 pm
Tickets £3.50 £3.00 £2.50
Available from B/O Tel: 0703 29772

WOLVERHAMPTON CIVIC HALL
TUES 28th APRIL 7.30 pm.
Tickets Stalls £3.00 Ad £3.50 Door Balcony £3.50
Available from B/O Tel: 28482

BLACKBURN KING GEORGES HALL
WED 29th APRIL 7.30 pm.
Tickets £3.00 Ad £3.50 Door
Available from B/O Tel: 0254 51887

HANLEY VICTORIA HALL
THURS 30th APRIL 7.30 pm.
Tickets £3.00 Ad £3.50 Door
Available from Mike Lloyd Music Shops Hanley, Tunstall, Newcastle and Lotus Records Stafford

BRISTOL COLSTON HALL
SUN 3rd MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50
Available from B/O Tel: 0272 291768

BIRMINGHAM ODEON THEATRE
SAT 9th MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50
Available from B/O Tel: 021 643 6101/2

LONDON RAINBOW THEATRE
SUN 10th MAY 8.00 pm.
Tickets £3.50 £3.25 £3.00 (Downstairs Standing)
Available from B/O Tel: 01 263 3148 L.T.B. and Premier

LIVERPOOL ROYAL COURT THEATRE
MON 11th MAY 7.30 pm
Tickets £3.50 £3.00 £2.50
Available from B/O Tel: 051 708 7411

MANCHESTER APOLLO THEATRE
TUES 12th MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50
Available from B/O Tel: 061 273 1112/3

DERBY ASSEMBLY ROOMS
WED 13th MAY 7.30 pm.
Tickets Stalls £3.00 Ad £3.50 Door Balcony £3.50
Available from B/O, Unitapes Long Eaton and Select a Disc Nottingham or B/O Tel: 0332 31111

BRADFORD ST. GEORGES HALL
THURS 14th MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50
Available from B/O Tel: 0274 32513

MIDDLESBOROUGH TOWN HALL
SAT 16th MAY 7.30 pm.
Tickets £3.50 £3.00
Available from B/O Tel: 0642 242561

CARLISLE MARKET ASSEMBLY HALL
SUN 17th MAY 7.30 pm.
Tickets £3.00 Ad £3.50 Door
Available from Pink Panther Records 0228 28740

NEWCASTLE CITY HALL
MON 18th MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50
Available from B/O Tel: 0632 20007

ABERDEEN CAPITOL THEATRE
THURS 21st MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50
Available from B/O Tel: 0224 23141

DUNDEE CAIRD HALL
FRI 22nd MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50
Available from B/O Tel: 0382 22200

EDINBURGH ODEON THEATRE
SAT 23rd MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50
Available from B/O Tel: 031 667 3805

GLASGOW APOLLO THEATRE
SUN 24th MAY 7.30 pm.
Tickets £3.50 £3.00 £2.50
Available from B/O Tel: 041 332 9221

OUTLAW AND JOHN SHERRY PRESENT

WISHBONE ASH

HAMMERSMITH ODEON
Tuesday 2nd June 7·30pm

RAINBOW THEATRE
Wednesday 3rd June 7·30pm

NEW SINGLE OUT NOW 'UNDERGROUND' MCA 695

TICKETS £4·00, £3·50 £3·00 FROM BOX OFFICES, LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE & ALL USUAL AGENTS (SUBJECT TO BOOKING FEES)

ALBERTO Y LOS TRIOS PARANOIAS

+ SUPPORT
Thursday 23rd April — 7.30 pm
at TOLWORTH RECREATION CENTRE, FULLERS WAY NORTH, TOLWORTH, SURREY. (Phone: 391 0684).
TICKETS £3.00 ADVANCE — CHEQUES PAYABLE TO KINGSTON CORP.

DARRYL HAYDENS
MOD CLUB
White Hart, High Street, Southall
Monday 13th April
EVERY MON 8–12.00
GEORGIE FAME

THE PITS
GREENMAN, EUSTON ROAD, NW1
Licenced 8.30 till 1 am Opp Gt. Portland St tube

Thursday 9th April £1.50
THE METEORS
+ El Trains

Friday 10th April £1.75
MICKY JUPP
+ Steve Hooker's Shakers

Saturday 11th April £1.50
THE YACHTS
+ OK Jive

Monday 13th April £2
PURPLE HEARTS
+ Europeans

Tuesday 14th April £1.25
DOLLY MIXTURES
+ The UB'z

Wednesday 15th April £1.50
THE LEMONS
+ Going Straight

ROCK CITY
TALBOT STREET, NOTTINGHAM
Tel 0602 412544 — Open 8 pm - 2 am

Thursday 9th April £2 Adv
Some Bizarre Evening featuring
B MOVIES
SOFT CELL
FAST SET

Friday 10th April £3 Adv
Reggae Special
CULTURE + Far Image

Saturday 11th April Adv £2.50
THE BLUES BAND
+ Supercharge

Saturday 18th April Adv £2.00
Futurist Night
A CERTAIN RATIO
+ SECTION 25

Thursday 23rd April Adv £2
Heavy Metal Special
TYGERS OF PAN TANG
+ Magnum + Alkatrazz

Friday 24th April £3.00 Adv
ECHO & THE BUNNYMEN
+ Support

Saturday 25th April Adv £2.50
999

Wednesday 29th April Adv £3.50
BILLIE JOE SPEARS
Plus The Hillsiders

MUST BE OVER 18 YEARS OF AGE
NO DRESS RESTRICTIONS
NO MEMBERSHIP REQUIRED

Thursday 30th April Adv £3.00
GEORGE THOROGOOD & THE DESTROYERS

Friday 1st May Adv £2.50
THE FREEZ

Saturday 2nd May Adv £3.00
GARY GLITTER

Monday 4th May Adv £3.50
Ltd number £2.50 with dole card from Rock City only
THE BEAT

Thursday 7th May Adv £3.00
JAPAN

Friday 8th May Adv £2.50
ALEX HARVEY BAND

Saturday 9th May Adv £3.50
THE UNDERTONES
+ Support

Friday 15th May Adv £2.50
PSYCHEDELIC FURS

Friday 22nd May Adv £2.50
WILD HORSES

Tickets from Rock City, Virgin Selectadisc Victoria Box Office, Way Ahead Revolver, R E Chords (Derby), Revolver (Leicester) or by post from Rock City. Cheques payable to Rock City. Must be over 18 years of age.
No Membership Required

DATA CONTROL — LIVE ADS (01-261 6151)

HAMMERSMITH PALAIS LONDON W6
Easter Sunday 19th April (2 pm-11 pm)
1st National

ROCK/HEAVY METAL
ALL DAYER

NEIL KAY HEAVY METAL SOUNDHOUSE
NICK LONDON
ALAN GOFF

Del Stevens, Brian Jones + Guest HM DJ's
* PERSONAL APPEARANCES OF FAMOUS ROCK STARS *
8 kw Rig & Britannia Row, Pink Floyds Lighting Special Effects & Films
HEAD BANGING GROUP COMPETITION
Stalls, Licensed Bars & Food. No Dress Restrictions
Tickets at the door
Advance Tickets £2.80 from Rock Record Shops + Palais Box Office

---

THE WAREHOUSE CLUB
19/20 Somers St, Leeds 1 (Phone 468287)

Monday 13th April — BERLIN BLONDES
Tuesday 14th April — MUSIC FOR PLEASURE
Wednesday 14th April — DELMONTES + The Visitors
Wednesday 22nd April — SHAKIN PYRAMIDS
Friday 24th April — FAD GADGET
Monday 27th April — B. MOVIE
Tuesday 28th April — THE BUREAU

Late Bar — 9 till 2 am

HAMMERSMITH PALAIS
Derek Block presents
the ATHLETICO SPIZZ '80
SPIZZLES
DEPARTMENT S
PLUS SPECIAL GUESTS
TUESDAY 21st APRIL 7:30pm
ALL TICKETS £3·00
FROM BOX OFFICE (01-748-2812), PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, HONKY TONK, & USUAL AGENTS.

THE MOONLIGHT CLUB
100 West End Lane, West Hampstead NW6

Wednesday 8th April £1.50 — DANCING DID + The Tonix
Thursday 9th April £1.50 — THE LEMONS + The Sinatras
Friday 10th April £1.50 — SKI PATROL + Parting Shots
Saturday 11th April £1.50 — THE DIAGRAM BROTHERS + Walking Floors
Sunday 12th April *Closed for filming*
Monday 13th April £1.50 — KILL SISTERS + Transit
Tuesday 14th April £1.50 — THIS HEAT + Felt
Wednesday 15th April £1.50 — FLYING PADOVANI'S
FEATURING Henri Padovani & Lol Coxhill + Out On Blue Six
Club DJ — Joe Lung

REGGAE AT THE 100 CLUB
100 Oxford St., London W1
Thursday 9th April
THE PEOPLE
(ex Selecter members, Charlie & Desmond Brown) + L'earm de Tearm
HI-TECH NEW WAVE
Tuesday 14th April
TO BE ANNOUNCED

NATIONAL CLUB
234 KILBURN HIGH ROAD LONDON NW6
Derek Block presents
FREEEZ
PLUS SPECIAL GUESTS
Thursday 14th May 7.30pm
ALL TICKETS £3
FROM NATIONAL CLUB. 01 328 3141; PREMIER BOX OFFICE; LONDON THEATRE BOOKINGS; AND USUAL AGENTS.

EASTER WARNING!

If you want to advertise any gigs in our April 25th issue, copy must be here by

THURSDAY APRIL 16th

Copy for Easter issue itself is as normal

OUTLAW PRESENTS
RAINBOW THEATRE
Thursday 21st May 7·30pm
TICKETS £3·50, £3·00
THE UNDERTONES
PLUS SUPPORT
HAMMERSMITH PALAIS
Sunday 24th May 8pm
ALL TICKETS £3·50
FROM BOX OFFICES, LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE & ALL USUAL AGENTS (SUBJECT TO BOOKING FEES)

LIGHTNING presents
THE MIDNIGHT RUNNERS PROJECTED PASSION REVUE
Featuring
Dexys Midnight Runners

Plus Dancing from
TORQUE
And Comedy & Chat from
THE OUTER LIMITS
ALL TICKETS £2.50 & £3.00 inc VAT
FORM BOX OFFICES & USUAL AGENTS
Monday 13th April at 7.30 pm
CHELMSFORD ODEON
Baddow Rd, Chelmsford
0245 53677

The MORNING STAR presents
A BENEFIT FOR THE UNEMPLOYMENT MARCH
THE SPECIALS
DAMBALA Pigbag THE PEOPLE
FRIDAY 1st MAY 7pm
Rainbow
TICKETS £3.50, £3.00 FROM RAINBOW, LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, ALBEMARLE, ROUGH TRADE, MORNING STAR, USUAL AGENTS OR ON NIGHT

★ The Only Late-Night Rock Club ★
in London Worth Bothering About
DINGWALLS
RHYTHM 'N' BOOZE
CAMDEN LOCK, CHALK FARM RD, LONDON NW1 01 267 4967
LIVE MUSIC.BAR.DISCO.RESTAURANT.VIDEO

1. PUNTER 2. RESTAURANT 3. LIVE MUSIC 4. BOOZE TILL 2AM 5. VIDEO
★ TOMORROW'S MUSIC TODAY

Glastonbury
CND FESTIVAL
19th 20th 21st JUNE WORTHY FARM SOMERSET
1981
MUSIC THEATRE SPEAKERS CAMPING CRAFTS PLAY AREA GOODFOOD MIME PUPPETS ETC
PROCEEDS DONATED TO THE CAMPAIGN FOR NUCLEAR DISARMAMENT
Advance Tickets £8
TICKETS BY POST FROM
CND
11 Goodwin St.
London
N4 3HQ
CND
TICKETS BY POST FROM
Worthy Farm
Pilton
Shepton Mallet
Somerset
All Cheques and P.O.s to be made payable to GLASTONBURY CND FESTIVAL

Tickets available for all London Concerts of the following
Book Now June 11, 12, 13 GEORGE BENSON

APRIL
9 Culture
10 Osibisa
10-12 Neil Sedaka
11 Steeleye Span
11 Classix Nouveaux
11 UB40
12 Bow Wow Wow
12 Blues Band
14-19 Ella Fitzgerald
17 Dexy's Midnight Runners
17-20 Country Music Festival
19 John Cale
19-20 Fats Domino
20 Christopher Cross
21 The Spizzles
24 Freddie Starr
26 Gary Numan
26 Fad Gadget
28 Killing Joke
29 Glen Campbell
29 George Thorogood & The Destroyers
30 Q-Tips
MAY
1 Cliff Richard
1 Teddy Pendegrass
1 The Specials
2 Mike Harding
3 Gilbert O'Sullivan
4 The Cure
5 Girlschool
6-7 Leo Sayer
8 Mike Westbrook Band
9 Echo & The Bunnymen
9 Larry Norman
10 Stiff Little Fingers
11 Tigers of Pan Tang
14 Freeez
15, 17 Manhattan Transfer
16-17 Japan
16 Pasadena Roof Orchestra
17 Humphrey Littleton
18 Barclay James Harvest
18 Gordon Lightfoot
21, 22 Paul Anka
21, 24 The Undertones
24, 25 John Martyn
25 Dave Brubeck
28, 31 Whitesnake
JUNE
2 Wishbone Ash
5 Toyah
6 Rita Coolidge
9 Shakin Stevens
11 Sky
11, 12, 13 George Benson

"TELEPHONE CREDIT CARD BOOKINGS"
LONDON THEATRE BOOKINGS
96 Shaftesbury Avenue, W1. Phone 439 3371

CINEMAS

WARNER WEST END 1 2 3 4
LEICESTER SQUARE 439 0791
LICENSED BAR — FULLY AIR-CONDITIONED — ADVANCE BOOKING

1 BETTE MIDLER
Divine Madness AA
A Ladd Company Release Through Warner Bros. A Warner Communications Company
Released by Columbia-EMI-Warner Distributors Ltd. © 1980 Warner Bros. Inc./Ladd Company. All Rights Reserved.
2.35, 4.30, 6.30, 8.30.

2 THE ADVENTURE CONTINUES
SUPERMAN II A
© DC COMICS Inc. 1980 All Rights Reserved
From Warner Bros. A Warner Communications Company
Released by COLUMBIA-EMI-WARNER Distributors © 1981 Warner Bros. Inc. All Rights Reserved
Progs: 12.45 (not Sun), 3.15, 5.45, 8.20
Late show Fri and Sat 11pm

3 Rebels. Outlaws. Mercenaries. Seven magnificent warriors join to fight the...
BATTLE BEYOND THE STARS A
ORION
Progs: 2.15, 4.20, 6.25, 8.35

4 The Army was no laughing matter until Judy Benjamin joined it.
★ GOLDIE HAWN ★
PRIVATE BENJAMIN AA
From Warner Bros. A Warner Communications Company. Released by COLUMBIA-EMI-WARNER Distributors © 1981 Warner Bros. Inc. All Rights Reserved.
Progs: Weekdays 1.45, 4.00, 6.15, 8.30. Sunday 3.30, 5.45, 8.00. Late show Fri & Sat 11 pm

DATA CONTROL | LIVE ADS | RECORD NEWS

CAESAR PROMOTIONS PRESENTS

GARY GLITTER
+ Support

Friday 24th April — Taunton Odeon
£3.50, £3.75

Saturday 25th April — Oxford New Theatre
£3.50, £3.75

Monday 27th April — Southampton Gaumont
£3.50, £3.75

Tickets from Box Office and Usual Agents

★ RAINBOW LIVE ★ RAINBOW LIVE ★

MEAD GOULD PROMOTIONS
Offer you the long awaited opportunity of seeing
Ritchie Blackmore's

RAINBOW

at Vorst National, Brussels, on Friday 19th June
THE PRICE OF £52 INCLUDES

★ A Ticket for the Concert
★ A First Class Hotel with Breakfast
★ A Return Luxury Coach Trip to Brussels
★ A Return Ferry Trip from Dover to Ostend
★ A Night Out in Brussels

A valid passport is required, send cheques or p.o's (with an SAE) made payable to:—

MEAD GOULD PROMOTIONS
18a Valkyrie Road, Westcliffe-on-Sea, Essex
★ Please send £15 deposit to secure a place on the coach

BOOKING FORM
Please print clearly in block capitals

Name .....
Address .....
.....
No. of tickets reqd .....

Please make cheques/POs (send no cash) payable to:—
MEAD GOULD PROMOTIONS
Tel: 0702 338651

Rainbow

★ RAINBOW LIVE ★ RAINBOW LIVE ★

RAINBOW LIVE ★ RAINBOW LIVE ★ RAINBOW LIVE ★ RAINBOW LIVE ★ RAINBOW LIVE

Please phone before setting out! check, but avoiding major disasters, here is:—

WHAT'S ON AT THE ROCKGARDEN

ANTi PASTi
THU. APR. 9. Cheerful punk quartet more concerned with now than the spirit of '77

ALAN HOLDSWORTH & CO. ★★★
British jazz-rock guitarist—Bruford, UK—heads up his own outfit and gives full range to his considerable technique with Paul Williams, vocals, adding pitch-perfect counter harmonies.
FRI. APR. 10.

WEAPON of PEACE
Seven-piece reggae tribe from Birmingham who sometimes dress in TA jumpsuits but smile a lot & play a fine harmony set with, said SOUNDS,
SAT. APR. 11. 'IRRESISTABLE RESULTS'.

FX + STRICT BAPTISTS
SUN. APR. 12. + MODERNAIRES

MON. APR. 13. LE KLICK

TUE. APR. 14. THE COLOURS + THE LINES
WED. APR. 15. THE VOLCANOES + ON the LEVEL

BRIAN COPSE & THE COMMOTIONS
Bouncy beat group
THU. APR. 16. with dishy hunk visuals.

The Doors open 8-45 till late, except Sunday when it's 7-30 till 12. Real Ale & Cocktails right thru. Our restaurant is open 7 days a week—8-30 AM till 6-00 AM most days. Phone for details. We are on the corner of King St & James St. old Covent Garden (100 mt. from tube Station).
PHONE: 240 3961

GREEN MAN
196 Stratford High, St. E15
(Opposite Stratford Tube)

Thursday 9th £1 ALLAN HOLDSWORTH & CO.	Sunday 12th £1 WIDE OPEN
MONDAY 13th £1 — From New York FREDDIE FROGS & The B.M.T. Band	
Tuesday 14th £1 DR. COSGILL'S	Wednesday 15th £1.25 JAZZ SLUTS

Tchaikovsky re-emerges

BRAM TCHAIKOVSKY returns to the record scene after a nine-month lapse, following the break-up of his previous group while touring America. He re-appears with a new band on a single 'Shall We Dance'/'Miracle Cure', issued by Arista this week. The A-side is an edited version of one of the tracks on his upcoming album 'Funland'. Recorded at Rockfield, it features the new line-up of Bram (vocals and guitar), lead guitarist Denis Forbes (the sole survivor from the previous line-up), drummer Derek Ballard and bassist Richard Itchington, with Bernie Clark guesting on keyboards. The band are expected to play a string of UK dates in mid-spring.

ALL-STAR KAMPUCHEA SETS

THE FOUR charity shows at London Hammersmith Odeon right after Christmas, 1979 — known as the 'Concerts For The People Of Kampuchea' — now form the basis of a double album set, issued by Atlantic this week. It features live performances by such acts as **The Who, Wings, Queen, The Pretenders, The Clash, Rockpile, Elvis Costello, Ian Dury** and **The Specials.** All profits from the set are going to the cause for which the gigs were originally staged.

OLD AND NEW CUDDLY TOYS

CUDDLY TOYS have their album 'Guillotine Theatre' released by Fresh Records this week. Recorded in 1978-9, it was previously only issued in Japan — but it's now been re-mixed and had two more tracks added, 'My Commando' and 'Wolf'. The first 10,000 copies feature a full-cover inner sleeve, with lyrics and video photos of the old line-up, which broke up last summer. Vocalist Sean Purcell has since assembled a completely new set of Cuddly Toys, for whom record releases and gigs will be announced very shortly.

● **Paul Brady's** debut album 'Hard Shoulder' — produced by Hugh Murphy, who also produced Gerry Rafferty's 'Baker Street' — is released by WEA on May 1. And with his six-piece band, Brady appears at London Victoria The Venue on May 5.

● To coincide with his appearance in the Easter Country Music Festival at Wembley, **Jerry Lee Lewis** has his new album 'Killer Country' issued by WEA on April 20.

● Warner Brothers have signed **Jim Messina,** one time member of Buffalo Springfield, Poco and Loggins & Messina. His first album for the label, titled 'Messina', is due out in June.

● **The Fall** release a ten-inch mini-album titled 'Slates' next week on Rough Trade. It contains six brand new songs, and sells for £2.

● Over in the States, **The Stranglers** have been signed to a three-album deal by Stiff America, the colonial wing of Stiff Records.

● Yet another addition to the feline rock roster — this time it's **The Dogma Cats,** whose single 'Experts' is available on Leisure Sounds.

DREAM MOVIE SCORE ELPEE

TANGERINE DREAM's new album 'Thief', issued by Virgin this weekend, is their second soundtrack LP. It's their score from the upcoming film of the same name, starring James Caan, Tuesday Weld and country rocker Willie Nelson. Their first soundtrack set was in 1977, when they recorded the music for *Exorcist* director William Friedkin's movie *The Sorcerer* (which became *Wages Of Fear* on this side of the Atlantic).

MOONDOGS CUT WITH RUNDGREN

THE MOONDOGS release their third Real Records single on April 16 — titled 'The Imposter' and produced by Ray Davies of The Kinks — to coincide with the start of their seven-week ITV network series *Moondog Matinee.* Slade guest in the first edition on April 14, and subsequent guests include Rockpile, The Searchers, Chas & Dave and Suzi Quatro. Later this month, the group leave for America to record their debut album at Bearsville Studios, with Todd Rundgren producing.

STRAY CATS THIRD SINGLE

THE STRAY CATS have their third single issued by Arista on April 16 — titled 'Stray Cat Strut', it's taken from their current album. The coupling is the five-minute 'Drink That Bottle Down', featuring Lee Rocker on vocals and recorded live in Newcastle.

● Following their recent UK tour, **Krokus** have a four-track single issued by Ariola on April 24. Tracks include a re-release of their first British single 'Bedside Radio' and their live favourite 'Bye-Bye Baby', plus 'Ezy Rocker' and 'Celebration'. After their current American tour, the band head for Japan, and there's a possibility of some summer festival appearances in Britain.

● The new **Classix Nouveaux** single, issued by Liberty on April 21, is called 'Tokyo'. It's taken from their album 'Night People', due out on May 9.

● **Angel Witch** — who play two Easter gigs at London Marquee on April 16 and 17 — have a single titled 'Loser' issued by Bron on May 8, the first to feature their new drummer Dave Dufort. The two other tracks are 'Suffer' and the instrumental 'Dr. Phibes', and none of the three has been issued previously.

● **The Look,** who scored a Top Ten hit with their first single 'I Am The Beat' earlier this year, have the follow-up 'Three Steps Away' released by MCA this weekend. The band are shortly off to Germany and, on their return, will be recording their debut album for September release. They are also lining up a series of live UK gigs for June.

RTL 208 RADIO TELE LUXEMBOURG

RADIO TELE LUXEMBOURG

NIGHTLY SHOWS COMMENCING 14TH APRIL – 31ST AUGUST 1981

	6.15	7	8	9	10	11	12	1	2	3
SUN	THE 45-45 SHOW BENNY BROWN	SUNDAY NIGHT EDITORIAL BENNY BROWN / BILLY GRAHAM	TOP TEN NOW AND THEN BENNY BROWN	TOP 30 DISCO SHOW TONY PRINCE		THE GOLDEN JACKPOT ROB JONES	NIGHT TRACKS ROB JONES	NIGHT TRACKS BOB STEWART	BIG 'L' COUNTRY BOB STEWART	
MON		GOLD MINE MARK WESLEY	CHART CHAMPIONS MARK WESLEY	**BRITAINS'S TOP 30 AIRPLAY CHART BENNY BROWN		THE GOLDEN JACKPOT ROB JONES	NIGHT TRACKS ROB JONES	NIGHT TRACKS BOB STEWART	MOTOWN HOUR BOB STEWART	
TUES		GOLD MINE MARK WESLEY	THE BEATLE HOUR MARK WESLEY	GREAT BRITAIN'S TOP 30 BOB STEWART		THE GOLDEN JACKPOT ROB JONES	NIGHT TRACKS ROB JONES	NIGHT TRACKS BENNY BROWN	THE SENSATIONAL 60's BENNY BROWN	
WED		GOLD MINE MARK WESLEY	THE NUMBER ONEs SHOW MARK WESLEY	THE EASY LISTENING CONTEMPORARY TOP 30 STUART HENRY		THE GOLDEN JACKPOT ROB JONES	NIGHT TRACKS ROB JONES	NIGHT TRACKS BENNY BROWN	NIGHT TRACKS BENNY BROWN	
THURS		GOLD MINE MARK WESLEY	TOP OF THE POPS MARK WESLEY	***TOP GOLD 'N' SILVER SHOW ROB JONES	TOP DISCO TOP 20 VARIOUS	THE GOLDEN JACKPOT ROB JONES	NIGHT TRACKS ROB JONES	NIGHT TRACKS STUART HENRY	ELVIS PRESLEY & FRIENDS STUART HENRY	
FRI		GOLDEN ROCK STUART HENRY	THE STUART HENRY ROCK SHOW STUART HENRY	TOP 20 DISCO IMPORTS TONY PRINCE		THE GOLDEN HOUR BOB STEWART	NIGHT TRACKS BOB STEWART	NIGHT TRACKS BARRY ALLDIS	SINATRA & FRIENDS BARRY ALLDIS	
SAT		GOLD ROCK 'N' REGGAE STUART HENRY	STREET HEAT STUART HENRY	TOP 30 (UPDATE) BENNY BROWN		THE GOLDEN HOUR BENNY BROWN	BIG 'L' COUNTRY BOB STEWART	TOP 10 COUNTRY BOB STEWART	THE GREATEST LOVE SONGS EVER AIRED BOB STEWART	

**AMERICA'S TOP 45'S WILL RUN UP TO AND INCLUDING 13TH APRIL. BRITAIN'S TOP 30 AIRPLAY CHART COMMENCES 20.4.81.
***PLEASE NOTE THAT FROM 21ST MAY THROUGH UNTIL 19TH AUGUST (INCLUSIVE) THIS SHOW WILL BE ENTITLED "THE BRISTOWS DEEP SHINE SHOW".

TEUTONICS

Chris Bohn

NO APOLOGIES, for starting the Bundesrepublik beat with a Dusseldorf group called **Die Lemminge,** whose arrangement of the traditional tune 'Lorelei' is stunning: a frozen moment from the past churned up into a moody electronically-treated soundscape, featuring the lyrics of local poet Heinrich Heine, a true romantic-cum-visionary, who died 125 years ago.

This single marks a fitting commemoration. Masterminded by Ralf Dorper, the man behind the excellent 'Eraserhead' single, with the help of der Plan's Pyrolator, amongst others, it draws on German sentiment without dwelling or drowning in it. On Pure Freude, it's available from Rough Trade, or write to Ralf at Jahnstr. 46, 4000 Dusseldorf.

■ From deep in the heart of the industrial (don't groan) Ruhrgebiet come the very wonderful Herne Townfolk, **Vorgruppe,** who follow their obsessive debut EP 'Menschenkinder' with their first LP 'Im Herzen von Nielsen 2' (Nielsen 2, c/o H'Art Music, Vereinstr.1, 4630 Bohum 1), which veers occasionally too close to despondency for its own health, but generally resignation is held in check by a vital cynicism and sharpened with some witty sarcasm.

Not to be confused with our homegrown cliche Modern Man, Hanover's **Der Moderne Man** are (a) infinitely better and (b) have already released an independent LP '80 Tage Auf See' (No Fun, Im Moore 27,000, 3000 Hanover 1). Its winning sleeve credit for crazy Bavarian King Ludwig 11 — of Disneyland like castles fame — is a touch misleading as their music hardly bears the mark of his demented flourish.

■ Expatriate electro-pop Englishmen **Surplus Stock** have just released their first LP from their German base in Quakenbruck, called 'Holland In Not' — a colloquial expression for 'Catastrophe!' — on Outatune Records (C/O Bob Giddens Berlinerstr. 36, 4570 Quakenbruck; check Rough Trade before writing).

■ **Der KFC** undoubtedly appease the current German appetite for hardcore punk with their 'Letzte Hoffning' collection of "last hope" songs on Schallmauer Records, Glockhammer 23-25, 4040 Neuss. It's not all unremitting gloom as touches of enlightening humour accompany the stampede: *"In heaven there's no beer / That's why we drink it here."* So now you know.

A QUICK STOPOVER IN Vienna to pick up **Monoton's** 'Monoton Produkt' (from Rough Trade or Konrad Becker, C/O Rochas, St. Ulrichsplatz 4, 1070, Vienna) — genuine Germanic electronics, not the ersatz Ultravox variety. Witty mood music, ornate without being over embellished.

■ Hamburg's Zickzack label (Rip Off Vertrieb, Feldstrasse 48, 2000 Hamburg 6 — some are available from Rough Trade) is Germany's most prolific independent. Though they should be credited with giving some bands their first break, quality hasn't maintained pace with their output. The apparently self-loathing **Geisterfahrer** (Spiritual Guide, I think), for example, were Zickzack's earliest project and they've since released an intense collection of futuristic horror stories, called 'Schatten Voraus' on Konkurrenz, distributed by German Phonogram. Some might find solace in their like-minded pessimism.

Other, thankfully more cheerful acts have stuck with Zickzack, like **Wirtschaftwunder** (Economic Miracle), whose debut album is an intriguing mess of sarcasm, satire, nursery rhymes and Espanol ramblings that sometimes hit the mark ('Heimweh'), mostly in their less ambitious moments. Now I'm used to them I love it. Check out their excellent contribution to the Limburger Pest double single first.

Pic: Jutta Henglein

MALARIA is the healthy new virus developed by Berliners Gudrun Gut (left) and Bettina Koster (right) after their Mania D split. Their first 12 inch single — recorded in a converted Spandau Ballroom (eat your heart out Tony Hadley) and mixed by ex-Iggy drummer Klaus Kruger — is a highly percussive collection of evocatively concrete jungle mysteries in German and English. Their single is available from Marat, c/o Zensor, Belzigerstr. 23, 1000 Berlin 62.

■ Likewise **Siluettes 61's** LP (Zickzack 16) — a more accessible confusion of jazz and pop invention wittily fused together ('1 Minute') with tapes and electronics. Great fun. Wish I could say the same for **Abwarts'** well, (if a bit sensationally) packaged catastrophe 'Amok'. For better-humoured crass punks no doubt.

Zickzack's rush release policy is typified by two early Deutsche Punk compilations, an excuse for the most appalling sound quality. Okay, so they were recorded live, thankfully released without studio polishing, but they don't do justice to any of the groups. Both recorded at Hamburg's notorious Markthalle, they do offer some hint of progress. The earlier 'In Die Zukunft' (misnomered 'Into The Future') is nonstop party pogo-a-go-go from the likes of **Buttocks,** the hilarious **ZK** and **KFC,** with a dash of experiment from **Din A Test Bild.** The second, 'Geraeusche Fuer Die 80er' (Noise For The 80s), is marginally better and it features **Abwarts, Coroners** and **Liebesgier,** among others. There is a companion volume with the likes of **DAF,** the legendary **Mittagspause, Male** and others called 'Into The Future', which is undoubtedly the best of the three.

The Zickzack singles collection is similarly hit and miss, however here's a few of the more interesting: **Nachdenklicke Wehrphlichtlige** and (yet again) **Abwarts** revive Brecht with ramshackle glee on their separate offerings. The former trounce 'Arbeitereinheitsfrontlied' (roughly — 'Workers' United Front Song') at the tail end of an erratically entertaining EP: The latter romp through 'Moon Of Alabama' (otherwise known as 'The Alabama Song') in a spirit not that far removed from the original. In the revisionist vein Saal 2's re-upholstering of 'The Internationale' is the least good track on a bizarrely engaging EP that also features 'I Like Donald Duck' and the touching 'Fear Of Dancing'. Know what they mean? Finally, from Zickzack come **Palais Schaumburg's** fascinating 'Red Lights' / 'Make Me Happy Like Never' and **Schoen's** sulky 'Tanz Doch!

Alfred Hilsberg, Zickzack founder, has upset rival Rondo Records' Residenz, for reasons that aren't totally apparent from their single 'Alfred Hilsberg Ist Ein Schwein'. Jiggery pop as irritating as their Californian counterparts. Better are **Die Neue Prachtigkeit's** 'Uberzeugen' and **Wat Nu's** 'Skandal'. 'Rondo, Millratlerstr 15, 4000 Dusseldorf).

■ And finally from the far flung Northern town of Kiel come the negative youngsters **No More,** whose accurately named 'Too Late' EP is at least five years behind by my reckoning, but it is in English and if you're interested contact Rauschtoll Platten, Chr. Bloedorn, Kiel, Rathausstr. 8.

ICT 9622 ILPS 9622

SLY AND ROBBIE PRESENT

TAXI

FEATURING

BLACK UHURU • GREGORY ISAACS • DENNIS BROWN
WAILING SOULS • JUNIOR DELGADO • TAMLINS
JIMMY RILEY • THE VICEROYS • GENERAL ECHO
SLY DUNBAR

PRODUCED BY SLY DUNBAR AND ROBBIE SHAKESPEARE FOR TAXI PRODUCTIONS

AVAILABLE NOW ON 1+1 CASSETTE
ALSO AVAILABLE ON RECORD

MANUFACTURED AND DISTRIBUTED BY ISLAND RECORDS LTD.

ISLAND

1+1 THE CASSETTES THAT GIVE YOU THE BONUS OF A FREE SIDE OF BLANK CHROME TAPE

SILVER SCREEN

Natassia Kinski: another fine Tess.

Wessex and the single girl

Hard times in Hardy's England

Roman Polanski: the Hardy perennial at work.

Tess

Directed by Roman Polanski
Starring Nastassia Kinski, Leigh Lawson and Peter Firth
(Columbia)

AND FINALLY, the film this country's major distributors were loath to let us see. Just as they recently condemned Martin Scorsese's *Raging Bull* as "'too violent'", so they initially rejected Roman Polanski's *Tess* as — wait for it — "'too long'". Isn't it reassuring to know there are still *some* responsible Britons who are happy to shoulder the tiresome burden of making up our minds for us?

Nonetheless Columbia, no doubt strengthened in the knowledge that *Tess* has been doing brisk business in the States, have now taken the plunge and are gingerly trailing the film as some sort of soft-core cross between Louis Malle's *Pretty Baby* and David Hamilton's *Bilitis*. I suppose it hardly matters that Polanski's film of Thomas Hardy's novel *Tess Of The D'Urbervilles* is actually nothing of the kind — at least it's on general release and conscientious students of English literature can thrill to the sight of one of their set texts in glorious Panavision.

It has of course been suggested that Polanski only made as well-behaved and aesthetically irreproachable a film as this to salvage his reputation in the eyes of the American courts, where he still faces charges relating to an alleged sexual assault on a minor.

Hmmm. The argument strikes me as rather dubious. For a start, perhaps feeling he'd already been tried and found guilty by the press, Polanski unceremoniously fled the US for a safer European home in France before his case could come to trial. But whatever the truth of the matter, to see *Tess* as nothing more than an elaborate and expensive exercise in character referencing is half-witted — easily as silly as thinking Ian Curtis died for "'us'" or "'rock and roll'".

In fact you begin to wonder whether Polanski's more vocal detractors understand anything of the expatriate Polish director or his previous work. If they did, they might appreciate that *Tess* was a perfectly natural choice for the man to make.

Hardy himself was an unrepentant fatalist who deeply resented the assumptions of Victorian Christianity and the strictures of its morality, both of which he took pained but considerable delight in scandalising.

Landscape and prevailing social conditions were Hardy's active agencies, not some omnipotent God, as the sweeping skies of his rural Wessex bore down inexorably upon suffering humanity, benighted specimens of which he would allow himself to dissect in obsessive detail. And the "'absurdly melancholy'" Tess remains one of his most luckless creations: an attractive, kind-hearted country girl whose life should by rights have been anything but tragic.

In his own way Polanski has made it abundantly clear he has as little faith in our ability to exert any real influence over our destinies. The horrors of his early life (his mother died in Auschwitz), his struggles to establish himself and then the appalling murder of his pregnant wife Sharon Tate by the Manson gang have all taken their toll.

Although Polanski's films often display a defensive black humour they teem with isolated, alienated characters who are invariably overwhelmed by elemental forces from within or without themselves — forces that range from those of extreme circumstance in *Cul De Sac* to those of supernatural evil in *Rosemary's Baby* or nemesis brought about by blind ambition in *Macbeth*.

And so *Tess* isn't the soft option it seems. Hardy has been filmed before, in recent times by John Schlesinger, whose *Far From The Madding Crowd* (1967) was typically determined but also overwrought and confused. Polanski however seems much more intuitively attuned to his subject matter than Schlesinger ever did.

In *Tess* the director's fondness for the often lengthy but always uncluttered shot effortlessly overcomes one of the major problems of adapting Hardy for the screen. Polanski manages to convey the gist of the author's interminable ruminations about his characters and their local surroundings with economy and clarity, and at a steady, unhurried pace that ideally suits the cumulative effects of unfolding events.

Although it's not just the form of the film that explains its success, more the fact that its scriptwriters (Gerard Brach, John Brownjohn and Polanski) have carefully trimmed Hardy's tale of some of its excess baggage and more obviously exaggerated melodrama.

Watching *Tess* as someone who knows Hardy's Wessex well, I was amazed at how closely the film's locations in Brittany and Normandy were made to correspond with those Hardy must have had in mind, at how impressively period details had been attended to and, most importantly, at how unerringly the late Geoffrey Unsworth and his replacement Ghislain Cloquet's photography established the appropriate moods in a whole range of weathers and seasons. A Hardy film without a feel for landscape would be a poor one indeed, and *Tess* sets very high standards in this respect.

The repetition and drudgery of country life, the superstitious nature, inexplicable generosity and insatiable curiosity of country people — all are accurately depicted in *Tess*. Hardy's own virulent anti-clericalism is also stressed with some force (perhaps Polanski feels something similar towards the Roman Catholic Church); the Anglican clergy here are stuffed to bursting full of humbug and hypocrisy.

Altogether, the picture of what was for many at the time little more than subsistence existence is unpleasantly convincing. Living off the land has always been a grim business, and to his credit Polanski makes no bones about it.

As for Nastassia Kinski, daughter of Klaus, even Robert Fripp might be deceived by her assumed Dorset burr. Although her startling beauty is strictly speaking perhaps too refined for the part of Tess, Ms Kinski emphasises the character's utter lack of guile, enormous resilience and essential dignity with great skill. Long-suffering heroines such as Tess have made laughing stocks of far more experienced actresses.

Leigh Lawson and Peter Firth also cope confidently as Tess's seducer Alec D'Urberville and her husband Angel Clare. Both parts are demanding, and each character elicits roughly equal shares of sympathy and antipathy. Alec may be a repellent and roguish philanderer, but his concern for Tess is persistent and oddly genuine, while Angel's apparent devotion to Tess and lofty aspirations as the would-be Marxist son of a clergyman are soon replaced by callous indifference to her welfare — at least until he returns a broken man from abroad, begs Tess's forgiveness and eventually earns it.

Despite his insistence on the apparent futility of it all, there is much and far from grudging concern for humankind in Hardy — and Polanski's film echoes such sentiments. We may be misbegotten or even comic creatures, but our attempts to invest meaning into events and lives that perhaps have none are nevertheless their own justification. We are, therefore we must muddle on.

And *Tess* itself is an excellent example of the kind of painstaking and committed film-making we so rarely see these days. Its climactic scenes amongst the sarsens and bluestones of what's presumably a replica Stonehenge end the film on a note of utterly ineffable resonance.

Angus MacKinnon

POPEYE'S GOT A BRAND NEW BAG

Popeye and Olive kid around with Swee'Pea.

Popeye

Directed by Robert Altman
Starring Robin Williams and Shelley Duvall
(Walt Disney/Paramount)

IN A PAST packed full of film, Robert Altman has directed and deconstructed the whole wide lore of the cinema: lovers and losers, gangsters and detectives, cowboys and indians, military and musicians, even the SF outer limits.

In all these and more personalised places, All-American characters stumble and are steered across the rocky landscape of their great nation's customs, myths, institutions, hang ups and homely truths. Some seem to hover — virtually unaffected or catatonically *gone* — just a little bit above the surface, some are trying to become at one with the ethos, most of them hang suspended half way between dreams and drudgery — bemused, bedraggled, but hardly ever beat.

Altman's celebrated de-railings of The American Way don't, however, come across as a sternly conscious and contentious clearing away of the cultural sleepy dust. People *pretend* — that's more often than not Altman's "message"; what better illustration — life getting the wrong end of a sticky art — than last week's assassination attempt?

Altman gives myth more of a wry clean than a cold shower. The usual furniture is relocated, the floorplan shifted — he messes up a tidy room. Mythical perspectives are gradually — through the film's duration — subtly disturbed, undermined, distorted as they roll around Altman's convex curve.

CONTINUES OVER

THE ADVENTURE CONTINUES

The three outlaws from Krypton descend to Earth to confront the Man of Steel, in a cosmic battle for world supremacy.

ALEXANDER SALKIND presents GENE HACKMAN · CHRISTOPHER REEVE

"SUPERMAN II" A

NED BEATTY · JACKIE COOPER · SARAH DOUGLAS

MARGOT KIDDER · JACK O'HALLORAN · VALERIE PERRINE · SUSANNAH YORK · CLIFTON JAMES · and E.G. MARSHALL as The President · MARC McCLURE

and TERENCE STAMP PANAVISION® TECHNICOLOR® DOLBY STEREO™ IN SELECTED THEATRES

Production Design JOHN BARRY Music Composed and Conducted by KEN THORNE From Original Material Composed by JOHN WILLIAMS Creative Consultant TOM MANKIEWICZ Story by MARIO PUZO Screenplay by MARIO PUZO, DAVID NEWMAN and LESLIE NEWMAN Executive Producer ILYA SALKIND Produced by PIERRE SPENGLER Directed by RICHARD LESTER An ALEXANDER and ILYA SALKIND Production

Original Sound Track Available on Warner Bros. Records & Tapes. © DC COMICS Inc. 1980 All Rights Reserved

From Warner Bros. A Warner Communications Company: Released by COLUMBIA-EMI-WARNER Distributors © 1981 Warner Bros. Inc. All Rights Reserved.

NOW SHOWING

WARNER WEST END 2 LEICESTER SQUARE 439 0791 (Fully Air Conditioned)

ABC SHAFTESBURY AVE 836 8861

classic HAYMARKET 839 1527

STUDIO OXFORD CIRCUS 437 3300

ABC FULHAM ROAD 370 2636

ABC EDGWARE ROAD 723 5901

ABC BAYSWATER 229 4149

AND ALL OVER THE COUNTRY FROM SUNDAY APRIL 12

"a masterpiece . . . stunning visual beauty"
—THE SUN

She was born into a world where they called it an act of seduction, not an act of violence.

What she did would shatter her world forever.

A ROMAN POLANSKI FILM

'TESS' A

Photographed by Maureen Lambray

WINNER! 3 ACADEMY AWARDS

COLUMBIA PICTURES PRESENTS
A ROMAN POLANSKI FILM "TESS"
STARRING
NASTASSIA KINSKI PETER FIRTH
LEIGH LAWSON
SCREENPLAY BY GERARD BRACH ROMAN POLANSKI JOHN BROWNJOHN
BASED ON THE NOVEL "TESS OF THE d'URBERVILLES" BY THOMAS HARDY
PHOTOGRAPHED BY GEOFFREY UNSWORTH (BSC) GHISLAIN CLOQUET (ASC)
PRODUCTION DESIGNER PIERRE GUFFROY COSTUMES DESIGNED BY ANTHONY POWELL MUSIC PHILIPPE SARDE
EXECUTIVE PRODUCER PIERRE GRUNSTEIN CO-PRODUCER TIMOTHY BURRILL ASSOCIATE PRODUCER JEAN-PIERRE RASSAM
PRODUCED BY CLAUDE BERRI DIRECTED BY ROMAN POLANSKI
A Franco British Co-Production: Renn Productions (France) Burrill Productions (England). With the Participation of the Société Française de Production et de Création Audiovisuelles.
Released by Columbia-EMI-Warner Distributors

DOLBY STEREO™ Panavision®

©1981 Columbia Pictures Industries, Inc. Columbia Pictures

EXCLUSIVE 70mm PRESENTATION NOW! EMPIRE LEICESTER SQUARE TEL: 437 1234

SEPARATE PROGRAMMES DAILY, INCLUDING SUNDAY, AT 12.30, 4.00, 7.30 pm
LATE SHOW FRIDAY AND SATURDAY 11.15 pm

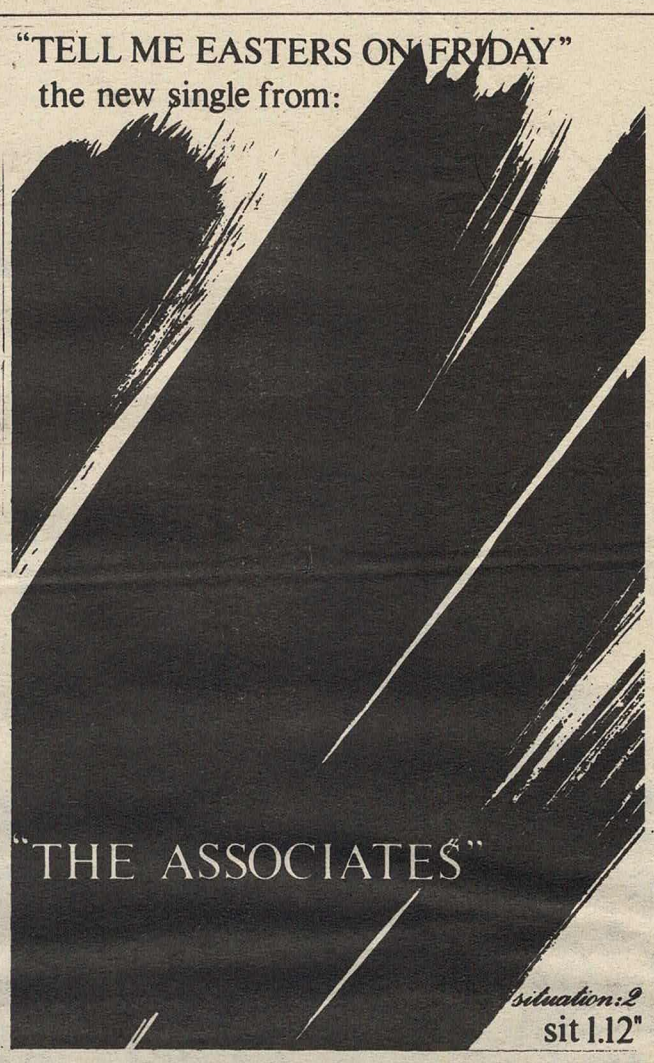
Seats bookable for the last evening performance only.
Advance box office open from 11.00am to 7.00pm, excluding Sundays.
Credit card bookings ring Teledata 01-200 0200.

NEXT WEEK IN
NEW MUSICAL EXPRESS
NME

ROBERT ALTMAN

chews the spinach
with Angus MacKinnon.
Is there really a hole in the middle of
Popeye's caravan?—find out next week!

"TELL ME EASTERS ON FRIDAY"
the new single from:



"THE ASSOCIATES"

situation:2
sit 1.12"

POPEYE U

ROBIN WILLIAMS is POPEYE AND SHELLEY DUVALL is OLIVE OYL

WALT DISNEY PRODUCTIONS
AND PARAMOUNT PICTURES CORPORATION PRESENT

A ROBERT EVANS PRODUCTION
A ROBERT ALTMAN FILM
ROBIN WILLIAMS · SHELLEY DUVALL 'POPEYE'
MUSIC & LYRICS BY HARRY NILSSON
EXECUTIVE PRODUCER C.O. ERICKSON
SCREENPLAY BY JULES FEIFFER
PRODUCED BY ROBERT EVANS
DIRECTED BY ROBERT ALTMAN

© 1980 BY PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS. ALL RIGHTS RESERVED.

MOVIE STORY BOOK FROM FONTANA
SOUNDTRACK ALBUM FROM THE BOARDWALK ENTERTAINMENT CO.

ODEON LEICESTER SQUARE 930 6111

EUROPEAN GALA PREMIERE
TONIGHT at 7.15 pm for 8.00 pm
CIRCLE BY INVITATION ONLY
STALLS AVAILABLE TO THE PUBLIC—BOOK NOW

DAILY PERFORMANCES START FRIDAY APRIL 10th

Box Office open Weekdays
10.30am–8pm Sundays 2.00–8pm

Separate programmes Daily
Doors open 11.45 am (except Sunday) 2.20, 5.15, 8.15.

LATE NIGHT SHOWS FRIDAYS & SATURDAYS 11.45 pm
ALL SEATS BOOKABLE BY POST OR AT BOX OFFICE BOOK NOW!

POST NOW TO: "POPEYE" BOX OFFICE, ODEON LEICESTER SQUARE, LONDON WC2H 7QL.

Royal Circle £3.70 Circle £3.20 Stalls £2.70

Please send _____ Royal Circle at £_____ (PRICE)
_____ Circle at £_____ "
_____ Stalls at £_____ "

for the _____ performance on _____ (DATE) or (Alternative Date) _____

NAME _____ (BLOCK LETTERS PLEASE)

ADDRESS _____

_____

_____ TEL: _____

Smoking/No Smoking

I enclose a stamped self-addressed envelope and P.O./Cheque made payable to: RANK LEISURE LIMITED

POPEYE

FROM PREVIOUS PAGE

Some people find the often 'incomplete' quality of an Altman direction annoying, cloying — possibly confusing the plasticity of the lives of people portrayed with the intentions of Altman himself; rather, he creates a view of a vacuum, a space where various possible meanings jostle and jar, where implications can thrive or drown. I like the lack — not so much of focus, as of closure around any single meaning, any pompous gift of 'insight' — and lap up the overlapping.

Some of my most loved films — especially animated ones — are supposed to be strictly for the kids, and I find it a somewhat condescending attitude that (in the same way people look down on comedy) labels anything 'purely and *simply*' a children's film.

Popeye is a case in point. Despite (?) its 'U' certificate this is very much an adult entertainment. Popeye, as written for the screen by Jules Feiffer, directed by Altman and played by American comic actor Robin Williams (best known for the *Mork And Mindy* TV show) is a rough hewn melancholic — a chipper but chafed, shrewd but shipwrecked, wisecracking and slightly cynical Lil' Guy Ulysses. A swift prefacing quote from the original '30s and '40s Fleischer Studios cartoon Popeye sets the tone: "What's this — one of Bluto's tricks? I'm in the wrong movie." Well, almost Pops.

Any semblance of matinee feel is displaced by Altman's first image — one he doubtless relished — of the tiny Popeye in a frail rowing boat, chopped and channeled by an immense sea. He's beached in the port of Sweethaven, one more stop in the odyssey to find his "Poppa" . . .

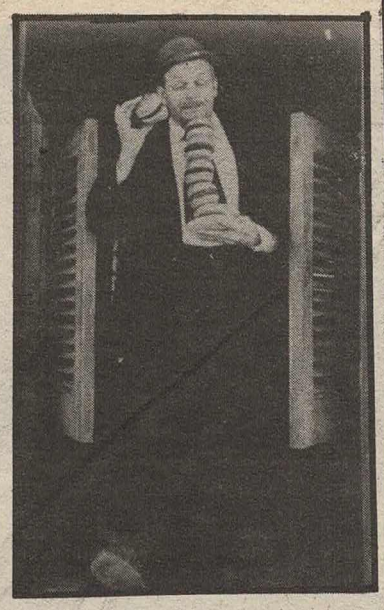
For *Popeye* takes place before the animated event, as it were, the delineation before the drawing began to move: how he came to meet Olive Oyl, Swee'Pea and Wimpy, why the eternal quarrel with Bluto began and how he discovered the healing force of spinach — through . . . well, I won't give it away.

Oyl the best: Robin Williams as Popeye, Paul Toomey as Wimpey, Shelley Duvall as Olive.

If you want to sound pretentious about it, all these gen-u-wine American icons have been lifted out of their original context and marooned on a timeless desert isle. Sweethaven, though, is no one-dimensional paradise; it's as full of pain, greed and booze as it is of lover's looks and little children bursting into song. Wimpy would sell his soul — and eventually sells Swee'Pea — for the price of a burger.

Popeye meets Olive in her mudda's — sorry, mother's — guest house, where he is bedding and breakfasting. She is in a dither about her impending marriage to Bluto, he wisecracks her name when she snubs him ("some kinda lubricant?").

Shelley Duvall is, of course, perfect as Olive — beanpole figure, bug eyes and lunatic feet with minds of their own; we also find out that she has an excrutiating singing voice (whether it's meant to be a character trait or not, it remains hilarious).



Williams as Popeye ends up some weird place between a Northern wrestler with arms off a butcher's hook and a mutant Groucho Marx; he walks it and talks it just right. Williams chews each word like one of those puke-green 10c cigars, delivers lines like concrete from a cement mixer, alternating between grumbled asides and a spittle-rich, sing-song conversational. They both stumble on the abandoned Swee'Pea (played by a young kid called Wesley Ivan Hurt, who has the most sentimentally winning babyface beam in showbiz — I wuz had over a barrel), and suffice to say that Popeye is none too enamoured of calling him Baby Oyl . . .

There follows a classic Goodies vs. Baddies hindered or helped by the Inbetweenies plot in which jaws is bust, folks bust into song, and Popeye delivers a cherishable line in Sweethaven's brothel about catching "venerable diseases".

Most of it works wonders. The rumoured problems on set with social harmony creak through at times — particularly with the musical moments; these are credited to Harry Nilsson, who Altman, discerning chap, didn't get on with, but it's pretty obvious that a name further down the list (Van Dyke Parks) has been brought in to retouch the more slothful areas. Considering Parks' musical heritage and strong interest in a slightly twisted historical (re)vision of American culture, he'd have been an altogether wiser choice from the start. But as with most Altman — especially anything on first viewing — memorable angles, asides, intersections and images outweigh any irritations.

Altman and Feiffer claim a slight philosophical resonance, in bringing a movie protagonist back down from interstellar abstraction to a more imperfect, human level: "I yam what I yam and that's all I yam!" preaches Popeye.

Speaking as someone whose own guru goes by the name of Wile E. Coyote, I can certainly sympathise. *Popeye* is fantasmallegorical!

Ian Penman

YOU'LL BELIEVE A TURKEY CAN FLY!

Superman 2

Directed by Richard Lester
Starring Christopher Reeve, Gene Hackman, Margot Kidder and Terence Stamp *(Warner Bros)*

AT THE end of *Superman 1*, whatever one's misgivings about the film, you felt like you'd experienced some kind of event. At the end of *Superman 2*, you simply groan at the thought of *Superman 3* (already on its way, as the closing credits point out with indecent haste).

Director Dick Lester — who replaced Richard Donner amidst flying lawsuits, no strings attached — is here immediately at a disadvantage. The opening titles, for instance, aside from being ungainly, will be incomprehensible to anyone who didn't see *Superman 1* and will merely serve to remind those who did what a rousing entertainment it was: the quasi-religious reverence accorded the scenes on doomed Krypton; the stunning recreation of Smalltown, USA, seemingly populated entirely by relations of Norman Rockwell; the eerie familiarity of the Daily Planet offices, recognisable from a thousand and one comic books; and, of course, the memorable moment when nebbish Clark Kent first changed into the Man Who Wears His Underpants Outside His Trousers.

Now — bam! — you're plunged cold straight into two hours of comic strip banality and you won't need X-ray vision to spot some of the joins (not all the optical effects are up to scratch and some of the matte shots are chronically unconvincing from the front row).

The first half is particularly hard going. Christopher Reeve's Clark Kent impression retains the right light touch but all about him bluster: Margot Kidder's incredibly foolhardy Lois Lane becomes increasingly tiresome, as does Jackie Cooper's panicky Perry White, Susannah York's anaemic Lara moons about in a vacuum and, worst of all, Gene Hackman's ludicrous villain Lex Luthor adopts an aggressive stage growl that defies laughter — he and his incompetent accomplice Otis (Ned Beatty) are more than anyone else stranded in a graceless Panavision pantomime that repeatedly substitutes width for wit.

And with the crises ranging from H-Bomb terrorists up the Eiffel Tower to a cosy US-Soviet detente on the moon, the James Bond echoes are thunderous.

But, halfway through, a saviour arrives in the extremely unlikely guise of Terence Stamp. Once his General Zod — freed from the Phantom Zone! — lands on 'Planet Houston' with cronies Ursa (Sarah Douglas) and Non (Jack O'Halloran) to create casual chaos in a small Texan township, the way is paved for a climactic confrontation which at least approaches the comic invention of *Superman 1*.

And, no, Marlon Brando isn't in it — the bucks have to stop somewhere.

Monty Smith

Christopher Reeves over Niagara: the man who Falls to earth.

LIVE!

Human Sexual Response

The Venue

THE BAND'S name is Human Sexual Response, the single 'What Does Sex Mean To Me?' and — guess what? — the aim is to shock. Not in the Pistols sense of that word, the shock of old conventions being kicked down, but more like gutterpress titillation. The purpose is not to question values, but to exploit them: "We've always wanted to have a record censored on the radio," one of them simpers. Yes dear, very commendable, and now that you've done it, won't you go away? But they didn't, of course.

Four vocalists, two guitarists and drummer, all wearing stretchy white long john and T-shirt outfits covered in graffiti, like *'Godspell'* cast rejects. Tres chic, so they freak out: each song has an instrumental break built in so they could throw their bodies around with curious pelvic movements that were, unfortunately, totally unrhythmic and about as sensual as a soggy fishfinger. It wasn't until they started to move in synch that the comparison struck: a sort of androgynous Legs'n'Co desperately trying to do African tribal dances to the rhythms of Judas Priest. If only their tongues had been in cheek instead of hanging out of their mouths, it would have been hysterical, but instead, they offer poetry.

"I want to be Jackie Onassis/I WANT TO WEAR DARK SUNGLASSES." They trivialise everything, pouring synthetic emotion into trite lyrics and hoping the grandiose rock backing will make it Profound. 'Weird', 'atmospheric', and 'eccentric' were probably the sort of adjectives they were looking for, and though it may be that I missed some subtle irony, I'd just call it pretentious. The tragedy is that they seemed to take it so seriously, really believing what they were doing was new, when they're just another American band trying to ride the new wave and drowning in the attempt.

As the last encore (a stodgy 'Hang On Sloopy') faded, a red-nosed party crowd filtered in for what the DJ announced as a "clown's convention." No comment . . .

Sheryl Garratt

I dreamed I saw Joan Baez last night. (A subtle one for older readers — Ed.)

Pic: Jean Bernard Sohiez

LIVE!

BRINGING CULTURE TO THE MASSES

Culture
Far Image

Friars, Aylesbury

WHILE the sounds of Mocka Tone Hi-Fi pumped out its dubwise selection in the hall below, Joseph Hill, lead vocalist with Culture, regaled the crowd assembled in the band's dressing room.

"Remember how at music school the first tune taught was 'Onward christian soldiers marching into WAR!' How they couldn't march for peace, Eh?" Chalk up a point for Hill and one against the modern day christian warriors: Thatcher and Reagan.

Culture had arrived that morning after a whistlestop tour of Philadelphia, Boston and New York where they'd played alongside Big Youth at Our Fathers House. It seems that against the tide of critical antipathy towards reggae, it's now the Americans who are behind most major tours by JA artists. Aylesbury was the first of seven UK shows and then it's onto Europe.

Youth band Far Image, who successfully supported Spear on his last foray to these shores, wrenched a good response from the crowd and more than paved the way for Culture.

"Long time you don't see we," bawled Hill as he took the microphone flanked by Kenneth and Albert, both still attired in militant chic circa '76.

What followed was classic Culture with, sadly, few surprises. They romped through a section of 'hits' which spanned the last five years; from the uptempo rockers of 'Conqueror', through 'Fussing And fighting', 'Weh You Get It', 'Down In Jamaica', 'This Train', 'International Herb', to 'Natty Never Get Weary'.

Hill still remains the focus onstage. His vocals remain powerful and evocative and his ability to communicate and grasp the right moment to snatch hold of the rhythm and inject a new dynamic into the song remains impressive. He skips and skanks, wild and frenetic while Albert Paley adjusts his beaver stetson and dazzles with freeform soft shoe, which fuses that ole time ska shuffle with some new age steppin'.

The non-arrival of the drummer from New York had caused some consternation and may have been why the set lacked new material, but the substitute, Colin from Far Image, more than ably demonstrated the quality of the new generation of U.K. reggae musicians.

Alongside I Rocker, a sturdy Brooklyn bassie, a bubblin' Dennis Fearon on keyboards and Ras Ipa on rhythm guitar they formed one solid rhythm section. The discreet injections from Joseph Beckford's trombone added depth and melody, complementing Culture's harmonies while Poppa Harry Powell mesmerised with his superb bongo / repeater playing.

Their one and only new tune, 'Disobedient Children', closed the set and hinted, as does their current single 'Forward To Africa' (which they didn't play), of a Toots Hibbert style revivalism. A step which takes Culture farther out of the mainstream and away from the NOW sound in reggae.

Back in the dressing room Hill wrang the sweat out of his T-shirt and announced that they're going to "break up Inglan" on this tour. But to do it and make up the ground lost in the last two years, a strong selection of new material is crucial.

Paul Bradshaw

Upper class twit of the year award to Jon King. (A Python one — Ed.)

FOUR

Gang Of Four
Pere Ubu
Bush Tetras

Hammersmith Palais

"TOO MANY creeps!" someone is howling, but this Monday night it just looks like a crowd of thoroughly nice people milling about while The Bush Tetras do their stuff, sounding for all the world as if they are at the bottom of a rather large hole. The bass is a muffled boom, one note indistinguishable from the next, the vocals a clouded rant from which only the above quoted line emerges. Even granted that the sound mix is singularly unflattering, The Bush Tetras sound less than appealing: their unvarying modal thrash is irritatingly one-dimensional. They close with John Lennon's 'Cold Turkey' and leave the stage: a draw.

Conversation in the bog:

"Who was that?"

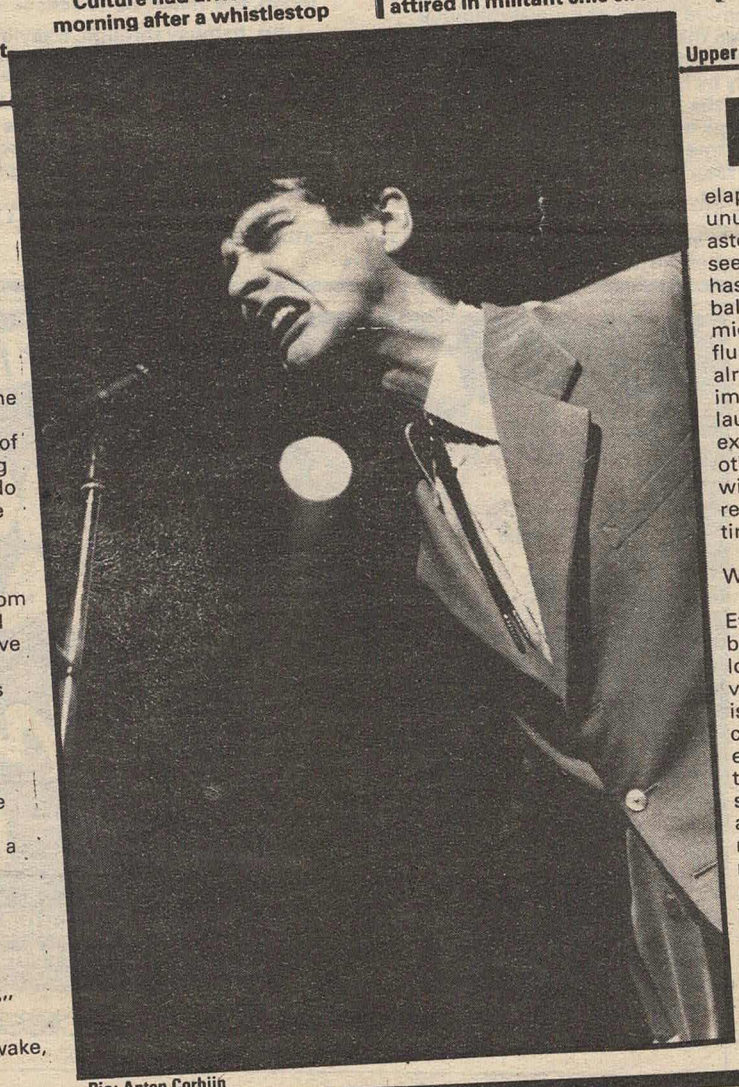
"The Bush Tetras."

"They're from New York, aren't they?"

"Yeah. What you reckon?"

"Shit."

Pere Ubu stroll on in their wake, a decent interval having



Pic: Anton Corbijn

BETTER OR WORSE?

elapsed. David Thomas is unutterably huge, but astonishingly light. His bulk seems almost weightless: he has the globular grace of a balloon. He floats to the microphone, comically flustered, scratching his head, already apologising for some imaginary infraction. He launches into a long, confused explanation of something or other: an account of why he wishes to open a restaurant. He reaches the end of his defensive tirade, asks, "Any questions?"

Voice from crowd: "Yeah. Why are you so fat?"

Pere Ubu answer with music. Everything about the group is big and fat. Mayo Thompson looks like a more streamlined version of Thomas. The sound is unutterably huge, richly comic, vastly tragic: the expression of an attitude towards existence and not simply the subsuming of ideas and personalities of the musicians into some abstract notion of Style. Thomas' voice rolls shockingly from basso to falsetto, forever in the limbo between treading on the banana skin and hitting the ground. It is a performance in the fullest sense of the word: Thomas' 'flustered' monologues and even the final "I'm Sorry!" with which the band leave the stage are part of a total account of the world which completely transcends the normal level of attitude dancing served up by your customary run-of-the-(anti)rock mill band.

Pere Ubu seem weird because they are — at least in the rock world, which has shed far less of its standard assumptions than it currently deludes itself that it has. Rock music — and I use the term in this context merely to irritate those who do not — is not accustomed to encompassing work of this much humanity, which is why I felt acutely uncomfortable for a lot of the time that the Ubus were on.

Still . . . hey! Rock and roll! Step right up for the main attraction! It's been a year since I last saw Gang of Four, and in that time they've performed a lot more and added material from 'Solid Gold' to a set that was at one time in danger of becoming as standardised as those of Linton Kwesi Johnson or The Who. Their music has become louder and thicker; their textures meatier, their rhythms heavier and their onstage demeanour far more extreme. Andy Gill appears both more Serious (he is, after all, the Gangster who caricatures Seriousness most ostentatiously) and more agitated, rocketing all over the stage as if he cannot quite believe that he is actually doing these things, while Jon King's behaviour verges on the foolish. Clad in an exceptionally baggy suit, he cuts the most ludicrous capers, resembling nothing and no-one so much as a hyperactive drunk who has decided to mimic a young James Brown on speeded-up film. The net results are quite delightful.

Their new material lacks both the frenzied dynamics and the ferocious self-righteousness of the original 'Entertainment!' set, and when 'oldies' were interspersed into the programme the energy level of the audience rose an appreciable several notches, but such is stardom. This is what they want, to coin the phrase, and the reception garnered by the devastating final-encore double-header of 'Tourist' and 'Ether' proved a point that the Gang may not have wanted to make.

Where *do* opinions come from anyway?

Charles Shaar Murray

The Prince across the water. (A Scottish one — Ed.)

Pic:Joe Stevens

SEX AND SEX AND ROCK AND ROLL

Prince

New York

THIS IS THE KIND of gig for which the Ritz, a well-appointed, spacious ballroom, is perfect. The place isn't about intimacy, it's about dazzle and flash, which is just what Prince is about. Tonight the place is sold out, packed with a congenial mix of uptown flash and downtown trash.

Young black girls squeeze up in front of the stage, old white hipsters hang out in the back trying to look funky. The word is out — Prince has the hottest, flashest show going. Prince is gonna be the new R&B royalty.

He is a bit of Michael Jackson, a bit of Wendy O. Williams, a bit of Grace Jones and a soupcon of some anonymous topless dancer in some sleazy bar in Newark.

Prince's sexuality isn't macho strutting. It's campy, almost a spoof — no threat. When Prince tosses a sweat-soaked cloth to the crowd, the young girls scream and squeal for real. He does go in for some dodgy sleaze routines but these are the peripheral stuff. The core of his sexiness is his sweet voice and his good moves — loose, sly, knowing mannerisms. It's in the way he teases and strokes his high notes. It's in the way he vibrates, the way he, you know, *gets down.*

So far he's recorded as a one-man show, playing everything himself on his new album. But his touring band, when not indulging an unfortunate penchant for guitar solos and other heavy-metal rituals, is a crack outfit, both smooth and funky. He'd be well advised to start using them for recording as well.

They come on, six in all, wearing long raincoats — flasher chic. Soon everyone strips down to something colourful and bizarre. Prince wears a skimpy black satin jock strap, tight black leg-warmers, a sleeveless, fringy shirt and bandana around his neck. Cafe-au-lait skin and shaggy hair. He's a fashion movement all by himself.

O.K. it's rockist hash but a lot of people are looking for sexy, silly entertainment and it might as well be someone with the wit, style and talent to rise above their own gimmicks.

His influences are not yet trans-Atlantic. But I'd bet on Prince going down well anywhere. He might make a few people forget about Adam Ant. He may get put down for being too fey, or banned from Radio One for risque lyrics. But Prince is the leading candidate to be king of the real sex music.

He's best when being playful and insinuating. The band backs up those moods expertly, laying on polished, sophisticated disco-funk. What mars the show are his heavy-handed, heavy-metal, guitar-slinger moods — a total yawn.

But the good parts are brilliant. Prince has written only one song, 'When You Were Mine', that I'd judge great. But he's written many that are very good — 'I Want To Be Your Lover', 'Uptown', 'Head' — with Prince in full voice and the band pulling together, they all sound like monster hits.

And Prince's voice, like Smokey Robinson's, is made for ballads. So though he doesn't write great ballads, the expressiveness of his voice turns them into classic heartstring-pullers.

Being alone on the bill, he plays the longest set I've seen in some time. He keeps my interest by throwing in surprises — here a rousing disco instrumental, there a fast blues-based shuffle. The final encore is Prince alone at a piano, playing a pseudo-sensitive ballad ("The Many Moods of Prince", huh?). But he does something new, dropping down to his natural voice and then back up to his falsetto. Anyone who can play so long, so well, and still have new twists left to reveal, bears serious watching.

Richard Grabel

Bauhaus
Clock DVA

Heaven

I DIDN'T really fancy enduring the hell-hole of a sardine-packed Heaven, but the ghost of Bela Lugosi beckoned and I duly followed.

Catching a mere ten minutes of Clock DVA's set doesn't really authorise passing off the vaguest impressions as constructive criticism, but the group did not live up to their current reputation. Whatever label you choose to pin on them, there are serious weaknesses in the sound. Paul Widger's guitar, for example, is a dull mash, and Adi Newton's voice — the hundredth bargain-style Ian Curtis in six months — is the kiss of death.

The sound is potentially stirring but the only rapture is Charlie Collins' sax — a "voice" which makes Adi's superfluous.

While the air began to grow thick with a kind of silver dust, and yet more sartorial disasters were ushered into the room, a six-man dance outfit called Torso worked out to backing tracks like 'Candidate For Love' and went down a storm. A long, slow-motion fight sequence was like seeing disco's subconscious under hypnosis.

Bauhaus just about qualify though musically they are pretty indifferent. The sound is the same as everybody else's; the old hi-hat/snare syncopation filched from disco, the crisp, robotic interplay of bass and percussion that goes back to Can's 'Future Days', and so on. Like so many other things, it would sound great if one hadn't heard it before.

Visually, it may not be straight Gothic, but it's not a very thrilling bastardisation either. What irritates most about Bauhaus is that it's theatre without admitting it's pop. One is always meant to understand that there's something more going on here than mere entertainment and exhibitionism. What that something is no-one can be quite sure. As for Peter Murphy, he looks like Slim Jim in drag and he sounds like Sal Solo doing a ghoulish pisstake of, yes, Ian Curtis.

"Are you expecting something weird?" inquired Murphy before 'Bela Lugosi's Dead'. Surely this is pushing the credibility of mystique to the limits of this movement's endurance. Perhaps he knew the power was about to pack up. That sudden sense of veil being torn away provided the evening's only interesting moment.

When Bauhaus returned they finished 'Bela' and encored with 'Stigmata Martyr', 'Dark Entries', and 'St. Vitus Dance', all of which, it has to be admitted, were distinct improvements on the rest of the set. The last, particularly, proved to be a spectacular climax, showing up the depressing inadequacy of the production on 'In The Flat Field'.

But anyway, when you children have quite finished, let us look up to Scotland for our next musical direction. The passion is on Postcard, and we must bring it down south before we all become (non-danceable) showroom dummies.

Barney Hoskyns

The Meteors

Hope and Anchor

THERE'S something a little over-anxious about The Meteors. They want so desperately to be regarded as maniacal and devil-may-care — whacky rockabilly rebels whose only cause is to elicit a wild love from the audience.

A lot of the time the band — a three-piece whose confidence is based more on heads-down, ready-to-rock conservatism than on musical daring — just don't deserve this response. Early on, especially during 'Wild Thing' and 'Graveyard Stomp', the excitement generated was skin-deep rather than spine-tingling.

The whole event, in its own pared down, frenetic way, occasionally approached the hollow horrors of early '70s rock theatrics. Guitarist P. Paul Fenech looned around with bloody sauce on his face.

Just in case the audience weren't digging all the camping, Cramping and songs fed by the higher trash aesthetic of B movies, sci fi and monster comics, he introduced most of the material with obvious ghoulish jokes. Subtle Dave Vanian could teach him a thing or two about not Hammer-ing home the point . . .

At the top end of the scale Fenech sings with strain rather than strenuousness, whereas bare-torsoed Nigel Lewis on stand-up bass — which carries a sticker reminding us he's "mad" — growls flatly and shouts loudly, a bit like Hugh Cornwell hailing a taxi — sorry, a Von Daniken chariot.

As the gig wore on, though, these vocal limitations were made to work. The singers started in true rockabilly fashion to erupt and cut across each other. Even thin-faced zombie Mark Robertson on drums — the bass one bearing a skull lest we forget 'ghoulishness' — stopped looking bored with everything and began to whip it up.

Ultimately, The Meteors delivered the spontaneous goodtime which at first they'd merely promised. Numbers like 'I'm A Psycho' and 'Daddy's A Vampire' were definitely for those who like baying in the moonlight — as well as dancing in it.

Paul Tickell

DEPARTMENTAL ERRORS

Colin Newman
Department S
The Birthday Party

The Venue

THE Venue . . .?

... is packed to its posh little rafters, a surprising-sized crowd in a surprising place. The wrong place, as it happens— there's a strange dissipation of excitement 'twixt stage and table, as if things are slipping into some parallel universe; like shouting into a void and hoping for an echo.

Shouting first is Nick Cave, vocalist and focal point of The Birthday Party, Australia's only export of originality since Foster's lager. Cave contorts/disports himself around the stage frenetically, but to precious little effect, as any musical intentions are largely smothered by bad sound.

The best numbers were their version of Gene Vincent's 'Catman' and their own 'Happy Birthday', both coming late in the set — familiarity breeds success. The newer 'Dead Song' and 'Figure Of Fun' tweaked a few nerves effectively.

A bit disappointing on the whole, but no reason to overlook the forthcoming 'Prayers On Fire' album, which I've since heard. It's good.

Department S are highly regarded by some, but plagued here with constantly breaking bass strings — and unable to sustain attention whilst carrying out repairs — they just seemed crushingly ordinary.

They're caught midway between opposing options of originality and lumpenrock, which might be resolved by spending less time on looking cool and more on devising marginally interesting songs. They seemed to go down fairly well amongst their fans and friends, but so do most groups.

For his debut solo performance, Colin Newman came up with a typically dotty stage show, complete darkness save for a line of small spots undulating gently up and down a plain white backdrop.

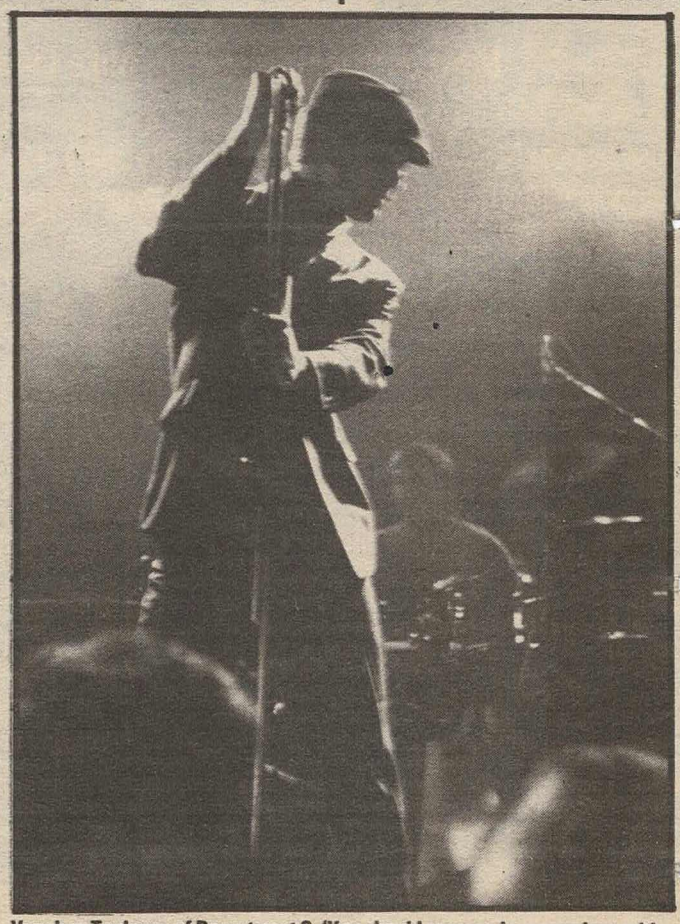
That was augmented by torches tied to the mike-stands, pointing usefully down in the general direction of the musicians' footwear.

It was consequently difficult to tell who was playing what, though Rob Gotobed was occasionally evident on drums, and Desmond Simmons was presumably second guitarist. The bassist remains a complete mystery, despite contributing a rather coy vocal to one number.

Musically, the sound was less cluttered than 'A-Z', though the same, or similar, angular patterns and layers (Wire trademarks the pair) were in use. For someone who's planted himself firmly in the proverbial left field, Newman's music is taking a remarkably accessible turn, pieces which no-one had heard before sounding immediately familiar — the only known number being the lengthy workout of 'I've Waited Ages' with which he encored.

Newman himself seemed to enjoy himself, with none of the mannered reserve or stilted stagecraft of Wire days, actually jumping around with something approaching abandon. Perhaps he ought to do it more often.

Andy Gill

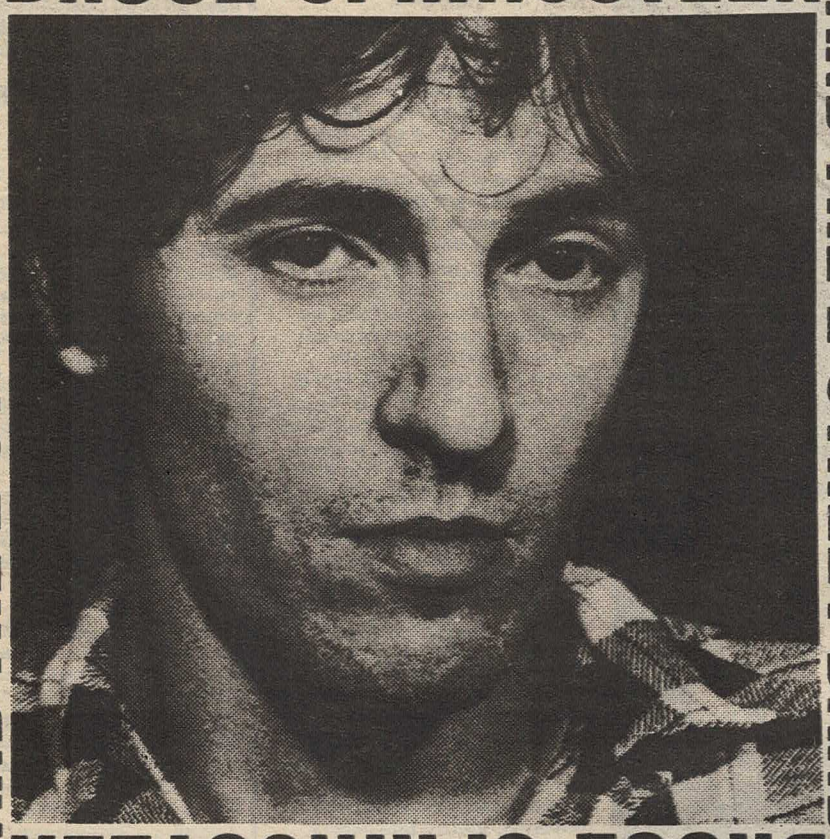


Vaughan Toulouse of Department S. (You should manage by yourselves with this one — Ed.)

Pic: Peter Anderson

HARVEY GOLDSMITH ENTERTAINMENTS PRESENTS

BRUCE SPRINGSTEEN AND THE E STREET BAND



BRUCE SPRINGSTEEN AND THE E STREET BAND

EXTRA SHOWS EXTRA SHOWS EXTRA SHOWS

NEW BINGLEY HALL, County Showground, Weston Road, Stafford. Wednesday 20th May at 7.30 p.m. All seats reserved £6.50 and £6.00 (plus booking fee). Tickets available from 11th April by personal application to the following outlets:

Stafford: Bingley Hall, and Lotus Records
Birmingham: Cyclops Sounds
Derby: H.M.V. Records
Nottingham: H.M.V. Records
Liverpool: H.M.V. Records
Leeds: H.M.V. Records
Wolverhampton: Sundown Records
Leicester: Town Hall Box Office
Coventry: Coventry Theatre
Manchester: Piccadilly Records
Hanley: Mike Lloyd Records
Newcastle-under-Lyme: Mike Lloyd Records

Also by post NOW to: Bruce Springsteen (Stafford), G.P. Productions, P.O. Box 4TL, London W1A 4TL with **30p per ticket booking fee**, postal orders only plus s.a.e. Allow 4 weeks for delivery.

BRIGHTON CENTRE, Kingsway, Brighton. Wednesday 27th May at 7.30 p.m.
All seats reserved at £6.50, £6.00 & £5.50.
Tickets available by personal application to:
Brighton Centre Box office from Saturday 11th April.

WEMBLEY ARENA, Wembley, Middlesex. Friday 5th June at 7.30 p.m.
All seats reserved at £6.00 & £5.00.
Tickets available NOW by postal application to:
Bruce Springsteen, (Wembley), G.P. Productions, P.O. Box 4TL, London W1A 4TL. **with 30p per ticket booking fee**, postal orders only plus s.a.e., allow 4 weeks for delivery.

Above: The Bloods. Pic: Marcia Resnick. Right: Richard Hell. Pic: Laura Levine.

BLOODY HELL

Richard Hell
The Bloods

New York

THE BLOODS are (not just) another all-girl band. They're tough girls, so is their sound. Hard rock and roll, you know — pounding rhythms, surging melodies, lots of sting and bite. I'd almost forgotten how much pleasure it's possible to get out of it, when it's done right. The Bloods offer classic riffs but brand new personalities, a different visual presence.

Singer Adele Bertei is an icon, or should be. So much spirit. In the original Contortions, she played discordant keyboards and kept in the background. The gig got some underground cachet, no more. In Beth and Scott B's great independent film *The Offenders* she played the part of a runaway girl. She was meant to be cold, hard, bent on revenge. And she was, but something more came shining through the part. A fierce aliveness. A face you have to love. A potential star.

The Bloods gives her the chance to let all that out into the open. It's there, not so much in her voice, but in the way she uses it — unsqueamish, all-stops-out. It's there in the way she holds herself. Watching Bertei isn't like watching a rock game. There's no distance, no props — just a small human being insisting that she won't be ignored, that she'll have her day.

Behind her is a band that is powerful without making grandstand plays. Annie Tune's keyboards are distinctive and melodic. Kathy Samels is one hot guitarist.

Their best songs take basic rock ingredients and stretch out their boundaries. 'Call Of The Wild' is built on swelling washes of organ and a gripping bass line. Their best song is called 'Berlin' and I remember nothing about it except that it was fast, dance-impelling and fascinating. So are The Bloods.

Richard Hell is as rivetting to watch as ever. He's in good shape — charged up, happy looking, plunging into the fray with his head high. That voice is still incredibly heart-rending, quirky, totally individual.

Fred Maher of Material is the best drummer Hell's ever had. Guitarist Bob Quine of the old Voidoids is still there, as dynamic as ever but now even more controlled and masterful. There's an excellent sax player, and Hell's own bass playing is much improved.

It's a great band, and there are many highpoints in the set. Unfortunately, they are all songs that are already long familiar.

'Time', from the Shake EP, is especially haunting and delicate. 'Walking On The Water' is especially stirring and disturbing.

But the few new songs played don't impress much. Hell still has an ear for the catchy chorus, but that's all that comes through on first hearing.

So it's jump up and down, back and forth, rock and revel in the glories of a great songwriter and performer. And then leave still wondering what new things he has to say.

Richard Grabel

The Selecter

Hammersmith Palais

ALL IT'S essential to report about The Selecter just now is that after the upheavals of late last year, they've pulled through. The Selecter, 1981 style, present a very confident face to the world. And even though there were events tonight that reminded us what obstacles a group as committed as The Selecter still have to contend with, they also showed a sense of purpose strong enough to see them leave the stage with reputation enhanced.

'Missing Words' is their springy, exuberant reintroduction to the London crowd, most of us taking in the new line-up for the first time. And then the first selection from the 'Celebrate The Bullet' LP, the record that's come to form the basis of their present set; Pauline announces 'Washed Up And Left For Dead'... "and as you can see, we're certainly not!" And, to listen to them play it, it would be hard to disagree.

'Deepwater', 'Black And Blue' (for the ladies, "who generally seem to have more sense than the men"), 'Red Reflections' and 'Bombscare' follow on in an excited rush — each number being punctuated by a pointed introduction by Pauline, who picks out its target with a practiced precision. Selecter-songs are almost always argumentative, in the very best way, and the singer sounds resolved to see that nobody misses the drift. In visual terms, Pauline Black might offer a more relaxed image — tonight, the old hat and mannish 2-Tone gear has given way to a rather classy and very feminine red outfit — but even so, her attitude is a militant one, almost as if the occasion is a confrontation. She dares you not to be impressed, not to feel involved.

More new material: 'Tell Me What's Wrong' featuring Gaps Hendrickson on the vocals, 'Celebrate The Bullet' itself, 'Selling Out Your Future' and 'Their Dream Goes On' — the latter, a slow Neol Davies number of some poignancy, offering the first pause in what's otherwise a show of perpetual motion. 'Dream' also provides a showcase for new boy James Mackie, who steps down from his habitual spot behind the keyboards to blow some soulful saxophone. It would be the routine 'nice thing' to add that Mackie — like his fellow newcomer, the bassist Adam Williams — has fitted in well: it would also be accurate. The loss of Charley Anderson / Desmond Brown left me, and doubtless others, with a misgiving or three as to the group's future. But on this evidence, my mind's at rest.

At this point in the night, bigotry rears its ugly head — well, a dozen or so ugly heads, actually: goonish elements who see fit to give Pauline a hard time of it, for reasons best known to themselves. The older song, 'They Make Me Mad' is introduced, and played, with venomous attack, as is 'Out On The Streets' after it. But enough, she decides, is enough: after being spat at or racially insulted one too many times, she storms off, as do the group behind her.

In the confusion following, the audience's massive pro-Selecter majority makes its voice and its support heard, and heard loudly. Neol Davies walks on and invites the offenders to step up and prove whatever it is they've got to prove ... with him. They don't. We're back in business. 'Bristol And Miami' is' the perfect note to resume on, a firm and dignified reply. And that clears the air for a clear run of straight, enjoyable Selecter Music: 'On My Radio' for dancing, Gaps' solo '(Who Likes) Facing Situations' for listening, and finally 'Three Minute Hero' and 'Too Much Pressure' for celebrating.

The last song might — as Pauline drily notes — be their "theme song these days", but if any group is equal to the challenge, then they are. Long might it be so.

Paul Du Noyer

By Bernard Futter

WHEN IT comes to nominations for the world's longest distance songwriting partnership, the claims of Quo's Alan Lancaster and The Pirates' Mick Green would be hard to overlook. With "Nuffy" in self imposed exile in Australia for large chunks of every year, their promising collaborations have, for the most part, had to take the form of musical correspondence courses. To ensure that the demo tapes they produce individually and together are as professional as possible — without recourse to expensive studio time — they are now both proud owners of the bit of hardware in the pic.

It's the exciting new cassette-based Teac 144 Portastudio (recommended price £599) which offers multi-track recording / mixing facilities in the most convenient package yet. Just like its world famous big brother the reel-reel A3340, the Portastudio permits recordings to be made on four independent tracks travelling in the same direction.

The possibilities opened up by this configuration are obvious. Instead of relying on messy and inflexible sound on sound techniques to put together a programme layer by layer, completely separate tracks can be allocated for each source: for example vocals on A, guitar on B, bass on C and drums on D. (For Phil Spector clones, sound on sound can of course still be accomplished on the Portastudio!)

When you're satisfied with the performance on each track the whole lot can then be mixed down and a completed dub made on a separate tape deck. Before discussing the Portastudio's features in more detail, I should point out that, not surprisingly, it does differ from the conventional cassette format. Pre-recorded tapes are *not* interchangeable between the two. For a start the Portastudio runs at a speed of 3¾ ips, exactly double the norm, which obviously ensures a much better signal to noise ratio. Also with all tracks running in the same direction, the record and replay heads of the Portastudio require different allignment. One clear limitation the Portastudio *does* have however, is that only two of the four tracks can be recorded simultaneously. Clearly this will limit the units usefulness in recording complete live performances. For equipment of such obvious complexity the control layout of the Portastudio looks decidedly straightforward.

All connections are made via the rear panel and comprise a PHONES socket for headphone monitoring purposes, L/R AUX OUT for output to an amp or tape recorder, L/R LINE OUT extra set of outputs as per Aud Out, L/R AUX IN extra stereo inputs over and above individual track inputs, for line level effects such as echo, reverb, and compression etc. via ancillary equipment. TAPE CUE carries the already recorded mono channels so that they can be fed to an auxillary signal processor for prefader echo effects etc. AUX SEND: as Tape Cue but utilized during recording. INPUTS ABCD: these take ¼" phone jacks for MIC or instrument hook up for each of the four tracks.

The top of the unit features ample sized VU meters along an inclined panel for maximum visibility. Controls for each of the four tracks are arranged vertically each with its own fader at the bottom. Taking these controls in order from the top there's a MIC/LINE source selector button, rotary controls for TRIM to set the gain from various inputs, AUX SEND already described, BASS & TREBLE for tone boost or cut, and PAN for altering the stereo perspective. Master controls include a BUSS MONITOR for setting headphone levels, REC SELECTOR buttons for L & R selection on each of the four tracks, AUD RCV for setting levels for Aux In inputs and the MASTER FADER to set the overall programme level . . .

There's also a PITCH CONTROL which allows for a useful + or – 15% speed variation. Transport controls are sensibly grouped along the bottom right of the unit and include a MEMORY STOP that automatically stops the tape on rewind at a zero reading on the tape counter. Dolby Noise Reduction circuitry is incorporated that encompasses all four tracks, but is not switchable. The unit is very professionally presented, and is finished in a dark grey livery. Consistent with its portability, the deck measures only 46 × 12 × 37 cm and weighs 9 kg. In order to get an idea of how the Portastudio performed under normal usage, I trogged over to seek Alan Lancaster's and Mick Green's reactions. They had been putting down a track of guitar with overdubs and bass. The actual replay quality really is exceptional and the double speed Playback obviously contributes markedly to this. As they were progressing with their demo tape it was difficult to see just how they could have produced a better and faster end product in a custom studio!

Both Alan and Mick claim to be technically naive, but have been able to familiarise themselves with the workings of the Portastudio in very short order. This is a great testimony to the soundness of the concept, the logical layout of all the controls, and importantly the clarity of the instruction manual. Small points raised relate more to the Portastudio's application as a full time "on the road" companion. It was felt that all inputs would be better served by being on the front panel for easier access. Also Mick suggested that a second integrated conventional cassette deck could be built in for dubbing final mixes, thus making the unit totally self contained. These are small points and both are unanimous in their praise for this unique product. For further details on the Teac 144 Portastudio contact:
Frank Hughes, Harman Audio, Mill Street, Slough, Berks SL2 5DD.

High Fidelity '81
Following the success of Audio 81 back in February, the second big hi-fi show of the London season, High Fidelity 81, gets under way at the Cunard Hotel Hammersmith this weekend (10/11/12). There will be over 100 brands on show and it's a good opportunity to keep tabs on the latest developments. The list of exhibitors shows an almost complete absence of the large Japanese manufacturers and imparts a more "enthusiasts" look to the proceedings. If you're in that category and have the funds to match your ambitions look out for these new bits of esoterica: The hand built Koetsu pickup cartridge at £550, the new turntable sensation from Canada the Oracle at £575 and the Amcron DL2/SA2 pre/power amp combination for a mere £3162. Admission is free which is just as well. Good hunting.

Teac's New Model 144 Portastudio poses beside Alan Lancaster and Mick Green. Pic: Bernard Futter.

DON'T TOUCH THAT DIAL!

TO ADVERTISE RING 01-261 6172

Only £2 each

or 3 for £5 inclusive

PUNTERS CHOICE
BY CADISS

Proudly present their new **Satin Ties with no name . . . for the cult with no name**
Only the finest quality satin used in these beautifully made slim ties. Choose from left to right

WHITE POLKA DOTS on black, blue or red satin.
¼" STRIPES black/white or red/white satin.
PLAIN COLOURS IN SATIN Black, white, wine, grey, peach, turquoise or shocking pink.
Send cheques or POs to
PUNTERS CHOICE BY CADISS
117 HAMMERSMITH ROAD
LONDON W14
HARD TO FIND .. BUT WORTH THE EFFORT

LATEST COLOUR ROCKPHOTOS!
from
PETE STILL PHOTOGRAPHY
A pack of 10 superb colour prints.....£3.90 + 20p p&p
A pack of 20 .....£7.50+ 20p p&p
Or, a complete pack of 30 ..... only £10.80 POST FREE!
Single photos .....only 40p each + 20p p&p
(overseas postage: 50p for any quantity)
NOW AVAILABLE... 1981 IN-CONCERT PHOTO-PACKS on the following:

WHO at Wembley
STATUS QUO at Hammersmith Odeon
SIOUXSIE & THE BANSHEES at Hammersmith Palais
HOT GOSSIP at Edinburgh
CLIFF RICHARD at Hammersmith Odeon
ADAM & THE ANTS at London Palladium
BLACK SABBATH at Hammersmith Odeon
STRAY CATS at Lyceum
JUDIE TZUKE at London Apollo
HAZEL O'CONNOR at Leeds (10 only)
GRATEFUL DEAD at Rainbow
ELVIS COSTELLO at Hammersmith Odeon
ADAM & ANTS at London Dominion

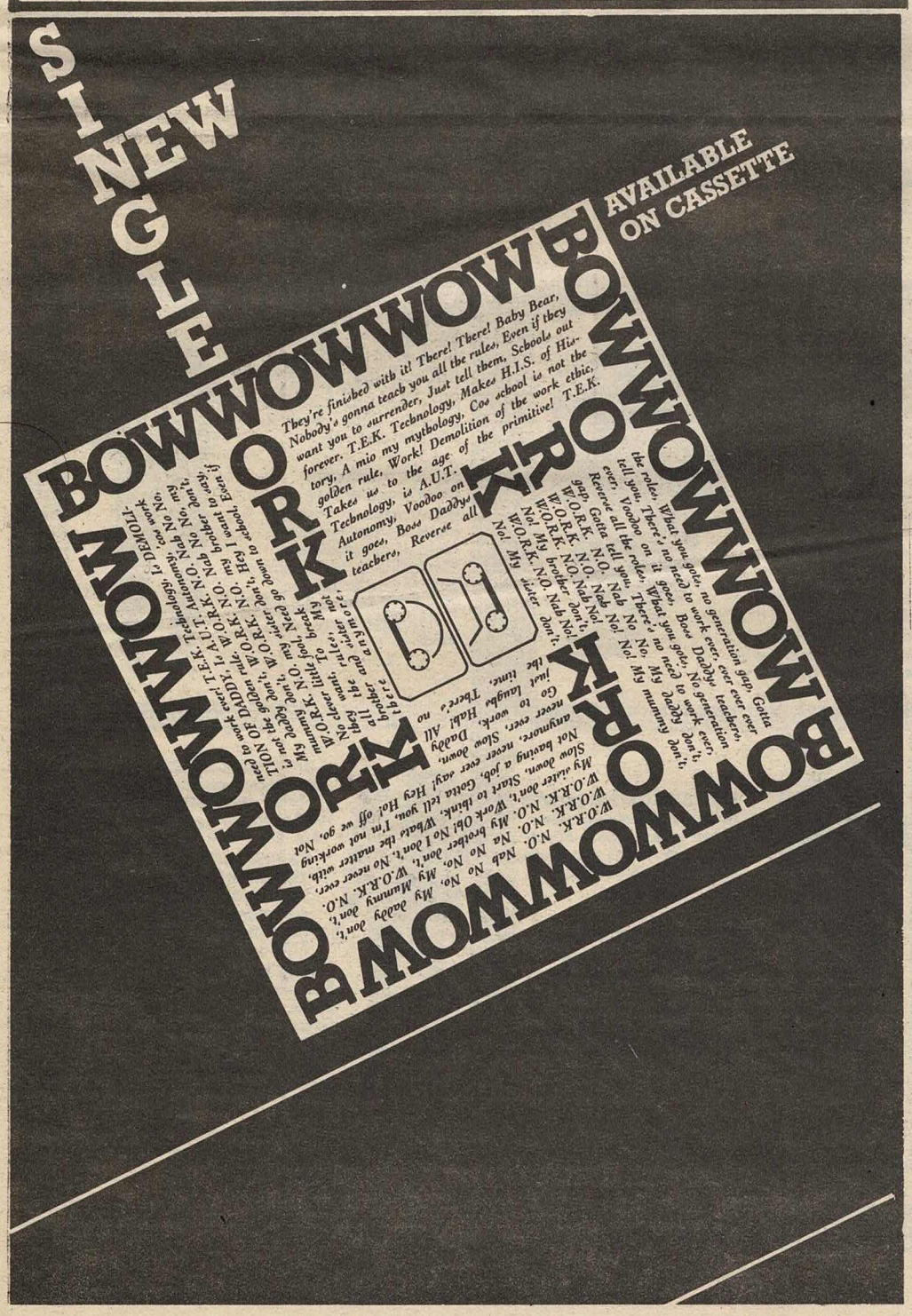
Also **1980 IN-CONCERT PHOTO-PACKS:**
QUEEN at Wembley
ROD STEWART at Wembley
FLEETWOOD MAC at Wembley
BLONDIE at Hammersmith
AC/DC at Hammersmith
PINK FLOYD at Earls Court
TALKING HEADS at Hammersmith
RAINBOW at Donnington
WHITESNAKE at Reading
BEACH BOYS at Knebworth
ROXY MUSIC at Wembley
YES at Hammersmith
PAT BENETAR at London Dominium
HOT GOSSIP at London Venue
MIKE OLDFIELD at Knebworth

Also . . . Genesis, Motorhead, Suzi Quantro, Pretenders, Budgie, Girl, Krokus, Clash, Gary Numan, Orchestral Manoeuvres, Eric Clapton, Bob Seger, Ian Gillan, Hazel O'Connor, Bob Marley, Darts, Iron Maiden, Styx, Rick Wakeman, Slade, Joe Jackson, Robin Trower, Judas Priest, UFO, Saxon, Samson, Selector, 9 Below Zero, Roy Harper, Holly and the Italians, Sammy Hagar, Rory Gallagher.

1977-79 PHOTOPACKS:
KATE BUSH at Hammersmith '79
KATE BUSH at London Palladium '79
PETER GABRIEL at Reading '79
E.L.O. at Wembley '78
DAVID BOWIE at Earls Court '78
QUEEN at Wembley '78
ABBA at Wembley '79
WINGS at Lewisham '79
WHO at Wembley '79
BOB DYLAN at Earls Court '78
YES at Wembley '77
YES at Wembley '78
LED ZEPPLIN at Knebworth '79
POLICE at Reading '79
GENESIS at Knebworth '79
GENESIS at Edinburgh '77
BLONDIE at London Roundhouse '78
BLONDIE at Hammersmith '78

Also: Judie Tzuke, Stranglers, Rush, Siouxsie, Jethro Tull, Lene Lovich, Dire Straits, Robert Palmer, Van Morrison, Tourists, Kinks, Tom Petty, Todd Rungren, Devo, Status Quo, Patti Smith, Frank Zappa, Nils Lofgren, Black Sabbath, Boomtown Rats, Iggy Pop, Steve Hackett, Jefferson Starship, Tina Turner, Wayne County, Ian Dury, Van Halen, Motorhead, Bryan Ferry, Roxy Music, Be Bop Deluxe, Runaways, Renaissance, Cheap Trick, Steve Harley, Suzi Quatro, Blue Oyster Cult, Emmylou Harris, Hawkwind & many others.
Satisfaction guaranteed, refund always available! Cheques/POs payable to
PETE STILL PHOTOGRAPHY (N1), 6a Waldegrave Road, London SE19 2AJ.
Or send largish s.a.e. for FREE catalogue detailing photo-packs available on over 200 top bands with proofs of NEW colour 10 x 8's available (including new 10 x 8's on KATE BUSH, BLONDIE, PINK FLOYD, BEACH BOYS, RAINBOW, CLAPTON, AC/DC. For a sample photo of any artist send 30p + s.a.e.

SINGLE
NEW
AVAILABLE ON CASSETTE


BOWWOWWOW
WORK
BOWWOWWOW
They're finished with it! There! There! Baby Bear, Nobody's gonna teach you all the rules, Even if they want you to surrender, Just tell them, Schools out forever. T.E.K. Technology, Makes H.I.S. of History, A mio my mythology, Cos school is not the golden rule, Work! Demolition of the work ethic, Takes us to the age of the primitive! T.E.K. Technology, is A.U.T. Autonomy, Voodoo on it goes, Boss Daddy teachers, Reverse all
W.O.R.K. N.O. Nah No, My Mummy don't, W.O.R.K. N.O. Na brother don't, My brother don't, W.O.R.K. N.O. Nah No! My sister don't, W.O.R.K. N.O. Nah No! My daddy don't, W.O.R.K. N.O. my mummy don't, W.O.R.K. N.O. Hey I wanna go to work, Daddy never goes to work, Daddy never goes, Slow down, Not having a job, Gotta tell you, I'm not working anymore, Slow down, Start to think, Work Oh! No I don't, No matter what, W.O.R.K. N.O. Work, Who's the fool, Break it all, Go to work, Hah! All the time, There's no need to work ever, No generation gap, Gotta tell you, There's no need to work ever, No generation gap, Gotta tell you, Voodoo on it goes, Boss Daddy teachers, Reverse all the rules, What you got, No generation gap, Over over over
W.O.R.K. N.O. Nah No, My brother don't, W.O.R.K. N.O. Nah No! My sister don't, W.O.R.K. N.O. Nah No! My mummy don't, W.O.R.K. N.O. Nah No! My daddy don't, W.O.R.K. N.O. Nah No! No clever, clever, not they the end anymore, brother here!

gemini
For all enquiries and quick delivery telephone orders to 0270 214736

NEW Latest Fashion
Double Breasted Shirts. Polyester/Cotton.
Red, White Black Green, Royal Blue, Grey.
Sizes 32" to 42"
£12.95 incl. postage
Please state second colour choice

When ordering goods, please write your name and address clearly and be sure to state size(s), colour(s) etc. Your co-operation will help get the goods back to you quickly

KicKers

Direct Price only
£29.95
INC POSTAGE

The Original French Jean Boots and Shoes that brought colour to jaded feet all over Europe. Made from top quality Nubuck Leather with thick crepe soles for long life. Available in Boots and Shoes same price. Colours: Navy, Brown, Beige, Green, Grey, Burgundy, Red and Black.
PLEASE STATE SECOND COLOUR CHOICE

Make cheques/postal order payable to: Gemini Mail Order (M.M.) and send to,
Gemini Boutique, 102 Victoria St, Crewe, Cheshire
Access and Barclaycard welcomed just telephone your card number
Money back guarantee if returned within 7 days

BOWIE Friends

The only official information, merchandise and news source sanctioned by David Bowie.

Write for information enclosing s.a.e. to
Bowie Friends,
104 St. Johns Wood Terrace,
London N.W.8. 6PL.

Accept no substitute

HURRY HURRY
HOWARD HILL LTD
64A Westbourne Grove, Bayswater
London W1. Tel. (01) 229 4239
LEVI'S
AMERICA'S ORIGINAL JEANS SINCE 1850

Levis red tag 501 original shrink to fit, button fly denim jeans from USA. Our price £16.95 each, 2 for £33.40. Buy your size, shrinkage allowed for waist and seat. Leg shrinkage 3" 4" max. Sizes 27"/34", leg 28"/36" leg 30", 32", 36", leg 36" or 38" and 38"/36" leg.
Levis red tag or Wrangler denim jackets £17.95. Sizes 34" to 44" (Wrangler up to 50" chest).
Levis 14" bottom denim drainpipes 34" leg, 16" straights 32" & 34" leg, 22" flares 34" & 36" leg. Wrangler prewashed 16" straights 32" & 34" leg, 21" flares, 30", 32", 34", 36" leg, or 14½oz pre-washed Brittania Superfits 14½"-15" bottom (only sizes 26, 27, 28, 29, 32 left) leg 34" or 16" straight or approx 20" Bootcut 34" leg. Both only 30", 32" & 34" waist left. Any one £14.95 ea. Same price for Wrangler quality needlecords 18" bottom, long leg, 35"-36". Grey, navy, black, beige (alternative colour please). Waist 30", 32", 34", 36" (some 38" odds & 40" small flare). Please enquire. Some 40" & 42" Wrangler or Levis denims left. All £14.95.
Levis or Wrangler denim shirts £12.95. Sizes 14" to 17" in ½" sizes. From USA, Levis solid denim short coats with body lining and collar white simulated sheepskin. Terrific number, £21.00. Sizes from 36" to 46" chest.
Wrangler super quilted nylon body warmers in navy, green or maroon (P&P £1.00) or luxurious corduroy with hood, thick check lined (P&P £1.50) brown, beige or navy £14.95 each. Sizes S,M,L. State alternative colour. Wrangler ¾ brown-/beige Lumbercheck coats, brown fur lined or small maroon check, quilted lining. Sizes S,M,L. £21.95 each. Wrangler nylon bomber jackets. Navy or plum. Luxury fur collar £16.95.
Wrangler super bomber jacket, polycotton strong outer. Warm quilted, pleasure to wear. Luxury fur collar. Stud cuffs, 10 pockets, vented shoulder panels, reinforced elbows only £18.95 beige, navy, black. S,M,L,XL.
SPECIAL! Rockwells of St. Louis Heavyweight Western Denim Jean 18" boot cut. Terrific fit. Sizes 28", 29", 30", 31", 32", 34". Leg 36". £9.95 ea, 2 for £19. Don't miss these: Just in: Lee — The ultimate long lean black jean 15" bottoms, waist 29", 30", 32" (order now for other sizes) Leg 36". £14.95.
Just in! Dickies, high fashion black dungarees. Terrific! Strong poly/cotton. Sizes 28, 30, 32, 34. £17.95. To clear! Wrangler white flares. Size 26", 32", 34", 36", 38" only £7.95.
Unless otherwise stated, please add £1 p&p one or more shirts or £1.50 p&p for one or more jeans or jackets. Buy 4 garments and it's post free! Send cheques (POs quicker) to above address.

NOW OPEN
CALLERS WELCOME
OUR NEW ROCK/MOVIE STAR SHOWROOMS
LED ZEPPELIN · JAPAN · KISS
BEATLES · DAVID BOWIE · ABBA
JOHN LENNON · ELVIS PRESLEY
QUEEN AND MANY MORE. – BOOKS · POSTERS
PHOTO'S · CUTTINGS · MAGAZINES · CALENDARS
HUNDREDS OF RARE UNUSUAL AND FASCINATING ROCK AND MOVIE STAR ITEMS AVAILBLE:
CLINT EASTWOOD · CHARLIES ANGELS · BRUCE LEE
JAMES DEAN · MARILYN MONROE AND MORE.....
FOR FULLY ILLUSTRATED LISTS SEND 50p PLUS 9" x 7" S.A.S.E. TO:
S.I.P. (Dept NME) 17 TOTTENHAM COURT ROAD, LONDON W1. TELEPHONE: (01) 580 6087
TRADE ENQUIRIES WELCOME

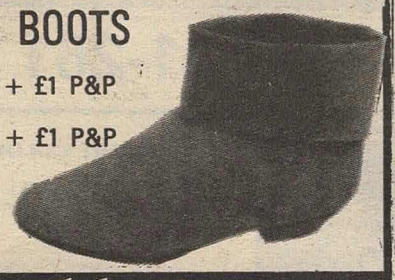
ONE STEP BEYOND!

LEATHER BASEBALL BOOTS SIZES 5-11 **£11.99** + £1 P&P

COLOURS
WHITE
NAVY
BURGUNDY
Please state second choice when ordering

LEATHER BUMPER BOOTS **£11.99** + £1 P&P
COLOURS
WHITE
BURGUNDY
NAVY
SIZES 6-11

SUEDE COLLAR BOOTS
MEN'S PRICE SIZES 6-11 **£18.99** + £1 P&P
LADIES' PRICE SIZES 3-7 **£17.99** + £1 P&P
COLOURS:
BLACK, GREY
BLUE BURGUNDY
Cheques P/O to:



Shelly's Shoes

Cheques P/O to:
Send to: SHELLY'S SHOES, 146 KINGS ROAD, LONDON S.W.3

All styles and Others Available at Other Branches:
21 FOUBERTS PLACE (Carnaby Street), W.1.
113 OXFORD STREET, W.1.
10 CHURCH STREET, KENSINGTON.
89 SEVEN SISTERS ROAD, HOLLOWAY.
KING STREET, HAMMERSMITH.
HIGH ROAD, KILBURN AND HIGH STREET, DEPTFORD.

PUNK GEAR

CALLERS WELCOME FRIDAYS & SATURDAYS ONLY

BONDAGE JACKET Lots of zips and pockets in Black Drill Small, Med, or Large £12.90 + 60p P&P	**BONDAGE JEANS** Bondage style. Lots of pockets and zips. Colours Black, Red, Grey, or Tartan. Sizes: Men's 24" to 38" Girls' 8 to 18 £9.90 + 60p P&P	**MOTORBIKE JACKET** In Black P.V.C. Sizes: Small, Med, or Large £12.90 + 60p P&P
P.V.C. STRAIGHTS Colours: Black, White, or Pink. Sizes: Men's 24" to 38" Girls' 8 to 18 £6.90 + 60p P&P	**ZIP T-SHIRTS** Available in Black only Infested with Zips. Small, Med or Large £4.90 + 60p P&P	**DRILL STRAIGHTS** Colours: Black, Grey, or Red. Sizes: Men's 24" to 38" Girls' 8 to 18 £6.90 + 60p P&P

Money back guarantee if goods are returned unworn within 7 days. Send cheques, P.O.'s to:
MAINLINE (N), 51 TWO MILE HILL ROAD, KINGSWOOD, BRISTOL, BS15 1BS

NEW POSTERS!

PRINCE CHARLES & LADY DIANA 75p
NEW ROXY £1.70
SIOUXSIE (2) £1.70
ADAM & THE ANTS (4) £1.70
NEW 30× 20 B/W POSTERS £1 EACH Motorhead, Springsteen, Kate Bush, Adam Ant, Quo, Marilyn
ADAM (1) £1.60
● NEW POSTERS £1.70
Just released this week: Madness - Kiss - Abba - Angus - Zep - Das - Page Rawls - Debbie Harry - Jagger
● SET OF 5 GLOSSY COL 7×5 PHOTOGRAPHS ADAM — TOYAH £3.95 set - inclusive
ADAM (2) £1.50 (Also No 3 £1.60)

CARDS & POSTERS
22 Moor Street
Queensway, Birmingham 4
● *Add 50p p&p for up to two posters + 5p for each extra one*

EASTER WARNING!

If you want to advertise in our April 25th issue, copy must be here by

THURSDAY APRIL 16th

Copy for Easter issue itself is as normal

CANNABIS LEAF

Unique Jewellery for you in Fabulous Precious Metals.
Our Famous Leaf Pendant 1" High

1" Solid Silver Leaf on Real Silver Chain	£8.50
1" Solid Silver Leaf on Silver Plated Chain	£4.95
½" Solid Silver on Real Silver Ear Hook	£2.25
1" 9 carat Leaf on Real Gold Chain	£40.00
½" 9 carat Leaf on Real Gold Ear Hook	£10.00
½" 9 carat Leaf on Fine Gold Chain	£23.00
Popular Solid Silver Leaf Ring	£9.00
Popular 9 carat Solid Gold Ring	£40.00

(Send size or 25p for size card)

Money to:— ATLAS, 2a Kensington Gardens, Brighton, Sussex.

CHROME STUDS

These studs are sold loose and can be easily fixed by hand on all thicknesses of materials up to 3mm, but are ideal for decorating leather and denim.

Bird's Eye View / *Side View (before fixing)*

BELL HEAD
25—£1.00
100—£3.50

DOME HEAD
25—£1.50
100—£5.00

STAR HEAD
25—£1.25
100—£4.00

PYRAMID HEAD

Large: ⅝in. **Large:**
each—12p
10— £1.00

Small: ⅜in. **Small:**
25 — £1.25
100—£4.00

Our illustrated catalogue listing many more items including studded belts and wrist bands, bullet belts, leather jeans and jackets is free with every order, or if you send us a SAE.

Post and packing 25p. Free on orders over £2.50. Overseas add 15p per £1.

MONEY BACK GUARANTEE
TRADE ENQUIRIES WELCOME
Send cheques, P.O.s, cash to:
SEAGULL TRADING COMPANY
(Dept N), P.O. Box 81, Seaford, Sussex

PUNK

STRAIGHTS IN SHINY BLACK P.V.C. WITH ZIPS
Mens 24" to 38" waist
Girls sizes 8-16

ONLY **£5.99** + £1.01 p&p
FAST DELIVERY
THE CHEAPEST AND THE BEST IN THE U.K.
Also available

In white or pink PVC or black, blue or red drill cotton with zip pockets

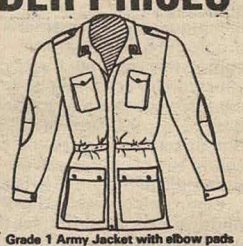
*** SEE-THRU JEANS ***
In natural colour plastic
£5.99 + £1.01 P&P
24" to 38" waist, girls sizes 8-16

Send cheques, P.Os. or cash to:
KANDA FASHIONS (N)
BANNERMAN ROAD,
EASTON,
BRISTOL BS5 0RR

CHEAPEST MAIL ORDER PRICES

Grade 1 Army Bomber
With quilted lining in Blue or Army zreen. XS, S, M, L, XL.
£9.99 + 90p. (P&P).

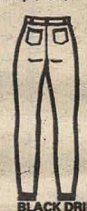
Grade 1 Army Trousers with knee pads.
Worn loose with a belt. S-30" to 32" M-34". L36"
£4.95 + 60p (P&P)



Grade 1 Army Jacket with elbow pads
S, M, L, XL. Cheapest in the country
£5.95 + 95p (P&P).

BOWIE TROUSERS
20 pleats. Cost £14.99. + 60p (P&P. Sizes: waist 26"-32", leg 31" or 33". Ladies sizes 8-14.
Black or white.

STRETCH DENIM JEANS
The best fit your ass is ever going to have. Sizes: girls 8, 10, 12, 14. Guys 26"-32".
Cost £14.99 + 75p (P&P)



BLACK DRILLS
100% cotton. Sizes: Girls 8, 10, 12, 14, 16; Guys 26", 28", 30", 32", 34". Tight fit.
Other colours Black, Navy, Royal Blue, Red, Yellow, Lt Khaki.
£9.99 + 80p. (P&P).

LEOPARD SKIN JACKET
(with velvet trim and jet pockets)
Kings Road Price £50!
Our price £39 + £1 (P&P)
Sizes 34", 36", 38"

HARRINGTON JACKET
Black, Navy, Cream or Red. S, M, L, XL. £8.99 + 75p (P&P) with wool lining.

STA PRESS
Navy, black, ice blue, cream, white. With back pocket. Size 24"-32" with up 32" leg. £8.99 + 70p (P&P)

Cheques / P.O.'s payable to Baxby Fashion House (N), No2 Chalk Farm Road, London NW1. Callers welcome at Chalk Farm & 227 Portbello Rd., London W11. Shops. Open 9.30 — 6.00. Trade enquiries welcome.

FOR DETAILS OF
MAIL ORDER ADVERTISING
RING
01-261 6172

PRINTOUT PROMOTIONS

"The Mail Order People You Can Trust!"

◀ **BLACK COMBAT SHIRTS.** Ex-army shirts. Grade 1 quality. The ONLY shirt to wear !!! Please remember to state chest size with your order. £6.95+50p p&p.

U.S. ARMY MAC. Real regular issue mac with waist belt, ▶ pockets and extra lining. Warm and tres trendy. State chest size. Unrepeatable value at only £14.95+£1.50 p&p.

◀ **BLACK DRAINPIPES.** Cotton-drill trousers in black, red, olive or white. State waist size. Superb value at only £11.95+80p p&p.

BLACK COMBAT JACKET. Hardwearing Grade I used quality combat jacket. The best available at only £9.95+£1 p&p.
STRING VEST. Ex-army, chunky black string vests. State chest size. £2.95+60p

CAMOUFLAGE BONDAGE TROUSERS. Made from genuine army camo material with loads of zipps, straps and "D" rings. Great value at £13.95+80p p&p. Please state waist size.

BONDAGE SHIRTS. ▶ Great range of shirts with six straps, back prints and front prints. THE ultimate hard-core shirt at printout value. Only £9.95+80p p&p. Six great designs to choose from: DISCHARGE, PISTOLS, GOD SAVE THE QUEEN, ANARCHY IN UK, CRASS and DEAD KENNEDYS. One size fits all!

WILD YOUTH TEE. Black ▶ teeshirt trimmed around neck and sleeves in leopard skin fabric and string panel "bondaged" to front with "D" rings and dog clips. State chest size. £8.95+50p p&p.

JUMPERS ▶
Fluffy mohair-look jumpers. V-neck and unisex in brilliant "Denis-the-Menace" stripes: Black/White or Black/Red or Black/Green. State chest or bust size with your order. Great offer at £8.95 + 80p

◀ **JOHNNY ROTTEN SHIRT.** Made from double layer cheesecloth with long sleeves, "D" rings etc. Hard core. One size fits all. £8.95+50p p&p.

MINI-SKIRT ▶
Real short skirt, 14" above the knee. Available in Royal Stewart (Red) or Black Watch tartan or Black leather-look as shown. State hip size. Only £6.95 + 80p p&p.

LEOPARD SPOT TROUSERS. Tight-fitting cotton drill trousers printed with authentic black print. In white, yellow, red or green. A bargain at £13.95+80p p&p. Please state waist size. Also available as Bondage trousers £14.95+80p p&p.

ITALIAN COMBAT JACKET Army field jacket in olive green with pockets, elbow pads. Chest size with order please. Good value at £9.95+£1 p&p.

ARMY TROUSERS. Brand NEW army style combat trousers. Side pockets and fully adjustable. Available army green, black or camouflage. A real bargain only £13.95+80p p&p. State waist size.

◀ **LUFTWAFFE JACKETS.** Well made German officers tunics in blue/grey with emblems and gold piping. State chest size. Only £10.95+£1 p&p.

TARTAN BONDAGE TROUSERS. Tight fitting trousers in quality material with zipps, leg straps and "D" ◀ rings. State waist size. Only £13.95+80p p&p.

BLACK BONDAGE TROUSERS. The best value around with zipps, leg straps, "D" rings. Great fit. Also available in white, red and blue. State waist size and colour preference. £13.95+80p p&p.

BLITZ

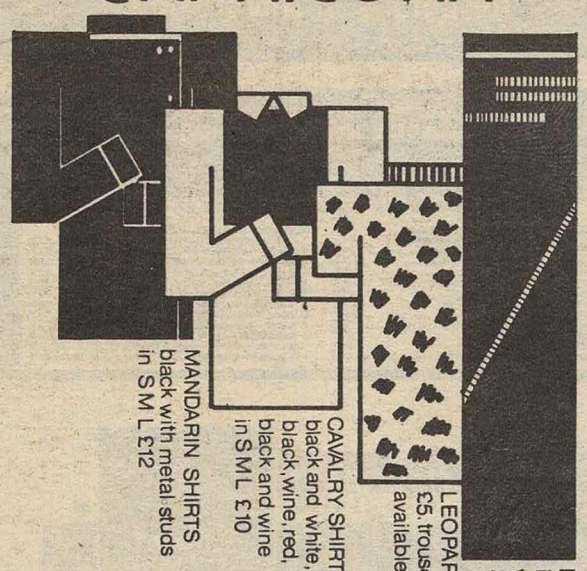
BATTLEDRESS JACKET
Short Army jacket in navy or green. State chest size. £7.25 + 80p p&p.

BLITZ TROUSERS
Ultra fashion! Tres chic! Smart with modest six pleat top and tapered bottoms. Available in Black Watch or Stewart of Bute tartan or Black. Super value at only £13.95 + 80p p&p. State waist size!!

Please send Cash. PO's or Cheques made out to Printout Promotions together with your full name and address and any alternative designs/colour preferences to Printout Promotions. (NT10). 32 St. Andrews Street. Northampton. Please add an extra £2 postage for all foreign orders. Please note we can't accept Republic of Ireland cheques or PO's. We do endeavour to despatch your goods within fourteen days of receiving your order. We also offer a comprehensive service to wholesalers and retailers. Send S.A.E. and company letterhead for details.

For our new 1981 catalogue send a S.A.E. to the above address.

CAPRICORN



MANDARIN SHIRTS
black with metal studs
in S M L £12

CAVALRY SHIRTS
black and white, black and red
black, wine, red,
black and wine
in S M L £10

LEOPARD TOPS
£5. trousers also
available £10. both S M L

BONDAGE TROUSERS
in black, red, green and
white. Lots of zips
26"-34" £14

CAPRICORN
6-7 Carnaby Court
Carnaby St London W1
All prices include P&P
Wholesale price list available on request

LEATHER MINI-SKIRT

SPECIAL OFFER
£14 50
Normal Price
£19.50

Made by leaders in Fashion Leathers. Length 15". Any Colour. Leather or Suede. Sizes 8-14. Also available 18" Length £15.50 SEND NOW including 50p P/P FREE CATALOGUE with order. 7-28 days delivery. (Or send £1 for catalogue refundable on order).

SHARON KIDSON LTD (NME 15)
Phone 066 472 727
WOODBINE FARM, SOUTH
CROXTON, LEICS. LE7 8RJ

HARLEQUIN TOP 50 BOOKS

(Free Catalogue Available. Send Large S.A.E.)
Postage 50p per Book, 30p Each Extra Book

Bowie — Life and Times £1.25
Bryan Ferry — Story £1.50
Bowie — Illust Discography £1.95
Bowie — In His Own Words £2.95
Bowie — Biography by Ed Kelleher £3.95
Bowie — Biography by Sinclair £1.95
Bowie — The Black Book — Illust £5.95
Bowie — Discography of a Generalist (70,000 words) £8.50
Bowie — His Private and Public Life £2.95
Marc Bolan by Sinclair £1.95
Gary Numan by Computer £2.95
The Clash by Miles £1.95
The Jam by Miles £1.95
The Pretenders by Miles £1.95
The Ramones by Miles £1.95
Talking Heads by Miles £1.95
Robert Plant Story £1.95
Alice Cooper Story £1.95
The Who Tour USA '71-'72 — £2.95
Adam and Ants Biog. £1.95
Encyclopedia Metallica £2.95
Abba Star Club Import Mag £2.95
Queen Tour Programme £2.50
Yes — Yes Hows Programme £2.50
AC/DC — Back In Black £2.95
Led Zeppelin Japanese Photo Book £4.95
Led Zeppelin — Viva Rock — Jap — £5.95
Motorhead Born To Loose — £1.25
New York Dolls £1.50
E.L.O. Story by Bev Bevan £3.95
Genesis — I know What I Like £7.95
Mods! (100s of Pics from 60s) £3.95
Trouser Press — 10 diff only £3.50
Circus Mags — 10 diff only £3.50
10 Diff Dope Cimix £5.50
Japan — Music Life Special — Japanese £5.95
Kiss Encyclopedia — Japanese £6.95
Kiss — Music Life — Japanese £5.95
Police Tour of Japan — Japanese £5.95
The Who Illust Discography £1.95
Pink Floyd Illust Discography £1.95
Genesis — I Know What I Like £7.95
Elvis Costello Singing Dictionary £9.95
Jim Morrison — No One Here £3.95
Lennon Tapes £1.95
Lennon In His Own Words £2.95
Lennon — One Day At A Time £4.25
Kate Bush Illust £3.95
Kate Bush — Best Of £4.25
Jam — Modern World by Numbers £3.95
Adam & Ants — 4 Diff Poster Magazines £2.00
Bowie Photo Magazine
Springsteen — Born To Run Biography £4.95
Bowie — Japanese Import Photo Mag £1.50
New Sounds — New Styles 85p
Adam & Ants — Babylon Books £1.50
Motorhead Magazine 70p

HARLEQUIN
68 St Petersgate
Stockport SK1

BOY

·153 KINGS ROAD·LONDON S.W.3·

·THE ORIGINAL AND AUTHENTIC·

SEDITIONARIES

Long-Sleeved Muslin Shirt with two layers of fabric· D rings and dog clips·
·As worn by the Sex Pistols· With a choice of the following silk screen designs:
Destroy·Anarchy·
God Save the Queen·
1 percent and Cowboys·
·Delivery 7-14 days·
·£9·25 inc. P. & P.·

·BLACKMAIL·Mail Order CATALOGUE £1·25·
·Wholesale price list available·All prices inc. P. & P. within U.K.·

The Birth of the Blues

The original Shrink-to-Fit blue jeans
LEVI'S

It's back to the good old days folks
Original Levi's have copper rivets & button flies. 100% cotton indigo denim. Made in USA.
Tell us your actual waist and inside leg measurement and we will send you the correct size that will shrink-to-fit you. Our sizes go from 28"-50" waist. (girls give hip size)
PRICE £17.95 plus £1.15 P.+P.
Full refund if not delighted.
Cheques and PO's made payable to
MATCHPLACE JEANS LTD
Dept. NX, FREEPOST, LONDON SE10 8BR
Telephone: 01-853 0200
ACCESS & BARCLAYCARD QUOTE NO
FREE CATALOGUE ON REQUEST

Callers welcome at
Whistle 20 Greenwich Church St London SE10
Whistle 21-23 Earl St Maidstone Kent
Whistle 8 Monson Rd Tunbridge Wells Kent
& ALL-LEVI'S STORE 14 Monson Rd
Tunbridge Wells Kent.

FAB-GEAR

42, CALL LANE, LEEDS

WING-COLLAR SHIRT · WHITE · S.M.L. · £7.50 + 30 P+P
BOW-TIE · BLACK · £1.50 + 15 P+P · COLONIAL WITH
WING-COLLAR · WHITE, BLACK, GREY · BAGGY · £13.99 + 30 P+P
SILKY SCARF · BLACK OR WHITE · £2.99 + 30 P+P
CHEQUE OR P.O. TO FAB GEAR M.O. · 42 CALL LANE LEEDS 1
CALL AT X CLOTHES SAME ADDRESS · SEE STREET CLOTHES
TOP SHOP, OXFORD CIRCUS, LONDON-IN-THE-SMOKE · SEND
S.A.E. FOR CURRENT M.O SHEET

FANTASTIC NEW STYLES . . . LOWEST PRICES . . . IN CARNABY STREET

Bowie suit
In Black, White, Red, Grey, Brown, Navy, Lt. Blue.
8 pleated Trousers Suit £39.95.
Trousers can be ordered separately in same colours as suit, 8, 16, 20 or 24 pleats all at £15.95 each.
(State no. of pleats).

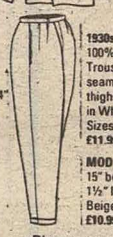
MADE TO MEASURE ANY STYLE, ANY SIZE CALL IN

STA-PRESS TROUSERS
In Beige and Prince of Wales check. Sizes: 28" to 34" £11.99.

JEANS STYLE MINI SKIRT
In Denim with zip detail to form back slit opening.
Sizes: 8 to 18.
Price: £8.99

MINI SKIRTS IN COTTON AND POLYESTER
Knee Length Colours: Black & White, Prince of Wales check, Tartan and Plain colours. Sizes: 8 to 14. £6.99

UNISEX SHIRT
Cavalry style in cotton/polyester. Padded shoulders, copper buttons on front and down sleeve opening. Colours: Black or Navy. Collar: 14" to 18" £11.99



1930s BAGS
100% washable polyester (Boating Trousers) two pleasts each side, seamed pockets, semi-baggy on thighs, 1½" turn ups with 16" bottoms in White, Lt. Blue, Red, Black, Grey. Sizes: 26" to 36" (waist). £11.99.

MOD TROUSERS
15" bottoms, angled side pockets with one hip pocket, 1½" loops and waistband. Colours: Black, Brown, Beige and Grey. All sizes. £10.99.

PINAFORE DRESS
With shoulder button opening style features low waist line on to knife pleated skirt. Low armhole so dress can be warn with low arm hole blouse. Dress in all colours also Green Tartan. In all sizes. £12.99.

LADIES PEDAL PUSHERS
Jean style pocket with button cuff at hem. Front features two pleats, one from waist to hem and small tuck pleat. Materials and colours as above. £12.99.

LIGHTWEIGHT WOOLLEN BOATING JACKETS
In Grey, Yellow and Red Stripes
Sizes: 34 to 40
£23.99

Please state waist and inside leg measurements (girls also state hips) and second choice. Money back if unsuitable. Cheques and P.O.s to: —
ROY'S FASHIONS, 1st Floor, 45 Carnaby Street, London W.1.

T.I.T.S. MAIL ORDER YOU CAN TRUST!

1 ALL DESIGNS ARE THE BEST MASSIVE SCREENPRINTS (not crappy transfers) 2 ALL DESIGNS ON THE FINEST QUALITY AMERICAN TEES & SWEATSHIRTS (non shrink) 3 GUARANTEED DELIVERY IN 10-14 DAYS 4 MONEY BACK GUARANTEE IF NOT TOTALLY SATISFIED. ALL THIS FOR

TEES £3.50 OR SWEATSHIRTS £6.95
(POSTAGE & PACKAGE INCLUDED)

SPECIAL OFFER BUY 4 OR MORE TEE-SHIRTS OR SWEATSHIRTS & WE WILL SUPPLY ONE OF YOUR CHOICE **FREE!**

To get the tee-shirts or sweatshirts of your choice send cheque, postal orders or cash, payable to: **Tell-it-tee-Shirts.**

DEPT. N; 12, BLENHEIM ST, NEWCASTLE-ON TYNE 1. (OVERSEAS-ADD £1 PER SHIRT)

COST-TEES £3.50 S-SHIRTS £6.95

YOUR NAME _____

YOUR ADDRESS _____

Order Form

OTHERS - GANG OF FOUR
JIM MORRISON
HUMAN LEAGUE
THEATRE OF HATE

design no's	s	m	l	32-34	35-38	39-42	des/no's	s	m	l

PLATTERSTALL

Phone CHRIS on 01 261 6172 for details of Advertising

RECORD & TAPE EXCHANGE

LPs, Tapes, Videocassettes, Rarities Wanted

We pay 1p — £2.50 (or more) CASH or EXCHANGE VALUE for LPs, tapes, singles, videocassettes, rarities, ALL accepted in ANY condition — absolutely NONE refused!!

Bring ANY quantity to one of our shops at

38 NOTTING HILL GATE, LONDON, W11. (727 3539)
28 PEMBRIDGE RD, NOTTING HILL GATE, W11. (727 3538)
90 GOLDHAWK RD, SHEPHERDS BUSH, W12. (749 2930)

Or SEND any quantity by post with SAE for cash to Record & Tape Exchange, 38 Notting Hill Gate, London W11. (Our price must be accepted — SAE for estimate if required).

All shops open daily 10am — 8pm for 1000's of cheap used records/tapes — new releases, deletions, dealers' bargains etc. RARITIES are bought, sold, exchanged UPSTAIRS at 38 Notting Hill Gate W11.

MISSED THAT HIT SOUND WHILE IT WAS AROUND GET IT FROM THE DEALER, WITH ALL THE CLASSICS. ALL THE SINGLES LISTED BELOW ARE BUT A SMALL SELECTION FROM OVER 2,000 SINGLES, AND 1,000 LP's LISTED AT INCREDIBLE PRICES.
SEND S.A.E. FOR LIST

ALL THE RECORDS LISTED BELOW ARE 75p EACH, 5 FOR £3.50, 10 FOR £6.50, 20 FOR £12 (+ 30p P&P) MANY OTHERS ON LIST

7	ABBA	Fernando
39	PAUL ANKA	Diana
57	BACHMAN–TURNER OVERDRIVE	You ain't seen nothin' yet
106	BEATLES	Eight days a week
2237	CHAIRMEN OF THE BOARD	Give me just a little more time/You've got me dangling on a string/Everything's Tuesday
3432	RANDY CRAWFORD	One day I'll fly away
583	ERUPTION	I can't stand the rain
3246	ROBERTA FLACK & DONNY HATHAWAY	Back together again
702	ART GARFUNKEL	I only have eyes for you
801	JUSTIN HAYWARD	Forever autumn
2193	JOHN & VANGELIS	I hear you now
3591	LED ZEPPELIN	Fool in the rain
2678	MAGNUM	Magnum live (EP)
2682	MOTORHEAD	Golden years
2550	NEW MUSIK	Living by numbers
2102	PINK FLOYD	Another brick in the wall
2288	PRETENDERS	Kid
2486	QUEEN	Crazy little thing called love
2840	SAILOR	A glass of champagne
1638	SIMON & GARFUNKEL	Bridge over troubled waters
1677	DAVID SOUL	Don't give up on us
1733	STATUS QUO	Again and again
2519	DONNA SUMMER & BARBRA STREISAND	No more tears
3507	THIN LIZZY	Killer on the loose
2984	VILLAGE PEOPLE	In the navy

ALSO A GREAT BARGAIN

100	HIT SINGLES	£18 (+ £4 if overseas)
100	SOUL SINGLES	£10 (+£4 if overseas)
100	PICTURE COVER SINGLES	£10 (+£4 if overseas)
100	POP SINGLES	£7 (+£4 if overseas)

OLDIES UNLIMITED DEPARTMENT N
TELFORD, SHROPSHIRE TF2 9NQ

1000's OF L.P. BARGAINS

Our catalogue offers over 10,000 L.P.s — Cassettes — Singles

ROCK/POP/NEW WAVE/DISCO/HM/JAZZ/MOR etc

Unrivalled selection of hard to find back catalogue and deleted albums

L.P.s 50p — £2.75 EACH + VAT

MANY LIMITED EDITIONS ALSO AVAILABLE AT LOWEST PRICES

ALL ALBUMS FULLY GUARANTEED

SEND SAE FOR OUR LATEST CATALOGUE

EXPORT WE OFFER AN UNBEATABLE EXPORT SERVICE TO ANYWHERE IN THE WORLD
SEND AN IRC FOR OUR EXTENSIVE CATALOGUE LISTING 1000's OF BARGAINS FREE FROM UK TAX, MANY UNAVAILABLE OUTSIDE OF BRITAIN

GEMA RECORDS
P.O. BOX 54, CROCKHAMWELL ROAD
WOODLEY, READING, BERKSHIRE, ENGLAND

'EAR-'ERE RECORDS

14 Market Entrance, Lancaster, Lancs

L.P's ONLY £1.99 EACH

Boomtown Rats — Fine Art Of Surfacing
Bob Dylan — Saved
Bob Dylan — Slow Train Coming
Sammy Hagar — Danger Zone
Sad Cafe — 4th L.P.
Martha & The Muffins — Trance & Dance
Sky — Sky 2 (Double)
Secret Affair — Behind Closed Doors
Toyah — Luminous Basement
Rockpile — Seconds Of Pleasure

L.P.'s ONLY 99p EACH

Gerry Rafferty — Snakes & Ladders
Ian Dury — Do It Yourself

L.P.'s ONLY £2.89 EACH

Blondie — Autoamerican
Boomtown Rats — Mondo Bongo
David Bowie — Scary Monsters
Clash — Sandinista (Triple)
Earth Wind & Fire — Faces (Double)
Jam — Sound Affects
Judas Priest — Point Of Entry
Led Zeppelin — 1
Led Zeppelin — 3
Saxon — 1st
Saxon — Strong Arm Of The Law
Police — Regatta De Blanc
Police — Zenyatta Mondatta
Police — Outlandos D'Amour
Rod Stewart — Foolish Behaviour
Styx — Paradise Theatre
John Lennon — Double Fantasy
Elvis Costello — Trust

LIMITED PERIOD ONLY! WHILE STOCKS LAST!

Postal Orders Preferred — Cheques Take 10 Days To Clear:
Postage & Packing For U.K.:
1 = 70p, 2 = 90p, 3 = £1.25, 4 or more £1.50

OUR BRAND NEW CATALOGUE (No.29) IS AVAILABLE NOW

We think it's the most amazing collector's catalogue you have ever seen. It lists nearly 200 BOWIE items, 70 BLONDIE & 100 ABBA plus lots of NUMAN–& JAM.
It also has individual collector's sections devoted to: ADAM & ANTS, BEATLES, QUEEN, ROXY MUSIC, POLICE, COSTELLO, STRANGLERS, PRESLEY, PISTOLS, ELO, CRASS, B RATS, KINKS, BOLAN, SLADE, QUO, KATE BUSH and many more.
It also lists: RARE PICTURE DISCS, DELETED COLOURED VINYL SINGLES, 60s & 70s LP. MASTERPIECES, HEAVY METAL & ROCK RARITIES, GIMMIX & ODDITIES, VIDEO FILMS & CONCERTS plus 1000 NEW WAVE 7".
It also lists: OVER 2000 12" SINGLES (The largest 12" range in the UK) plus LOTS MORE GOODIES & RARITIES.
Thousands of people all over the world are already on our mailing list. If you would like to receive this fantastic catalogue . . . send 25p plus LARGE stamped addressed envelope. Europe . . . send 6 IRC. Elsewhere . . . 8 IRC. (OR YOU CAN ASK FOR A FREE COPY WHEN ORDERING).
Established for 12 years, our store is the largest record shop in Essex . . . and the No.1 for all collector's here and abroad.

THIS WEEK'S BIGGIES

12" CLASH Call up/Cool out/Meg dance (5.30)/Msg seven (I) 3.25
LP RUSH Through time (Best of) Fly by/M Memories/Bastille-/Something or/Cinderella/Anthem/Overture/Temples of Syr/Tw Zone/Best I can/Closer to heart/In the end (I) 4.99
12" BOWIE Scary Monsters (I) (P) (Note: in line with our own fair trading code this record has not been advertised before it was available in this country) (IN STOCK NOW) 2.99
7" JAM That's Entertainment (Jap ! + lyrics) (P) 2.75
7" POISON GIRLS All systems go (CRASS label) (Gate P) 90p
12" PRETENDERS Message/T of Town/Porcelain/Cuban slade/Precious (live) (I) (P) 3.75
12" PIL Flowers of Romance (long version) (P) 1.99
7" YOKO ONO Walking on thin ice (Jap ! + lyrics) (P) 2.75

GOODIES GOODIES GOODIES GOODIES

7" PRETENDERS Precious / The Phone Call (I) (P) 1.50
7" POLECATS Rockabilly Guy 1.30
L.P. KRAFTWERK Man machine (Jap ! + lyrics) 9.99
L.P. TANGERINE DREAM Electronic meditation (I) 5.49
7" SQUARES Buddy Holly (+ free B. Holly mirror) (P) 1.25
BOX SET HENDRIX Greatest Original sessions (4 albums, 37 tracks) (I) (P) (P&P 1.75 UK) 9.95
7" ROGER TAYLOR (of Queen) Future management (P) 1.15
CASSETTE D.B.'s album (Comes in sealed D.B.'s 'Soup Can') (The most unusual gimick so far?) (P&P as for 12") 4.99
7" SLADE — I'm A Rocker/Ginny Ginny (I) (P) 1.50
VIDEO KENNY EVERETT VIDEO SHOW 2 hours featuring Bowie singing Boys Keep-Swinging+Roxy Music, Pretenders, Squeeze, David Essex, Thin Lizzy (VHS or Betamax) 39.50
L.P. FLEETWOOD MAC Live in Chicago (dble) (I) 8.99
VIDEO SHOW ELVIS PRESLEY Early Elvis (1956) (includes 3 famous Ed Sullivan Show appearances)(I)(black & white) 34.95
7" MARC BOLAN Return of Electric Warrior e.p. (contains 3 previously unreleased tracks) (P) 1.25
L.P. R. STONES Sucking in '70s (has 'everything is turning) (I) 4.99
L.P. POISON GIRLS Chappaquidick bridge (CRASS label) 3.00
L.P. CRASS Stations of (Dble) (P&P . . . £1) 3.00
L.P. WHO Who are you (I) (Pic disc) 4.99
7" CLASH — Police on my back/Hitsville UK (I) 1.20
7" RUSH — YYZ/Limelight (I) 1.20
7" BOOMTOWN RATS — Up all night/Another piece (I) 1.20
7" ELVIS COSTELLO — Watch your sep/Luxemburg (I) (P) 1.25
10" POLECATS — John I'm/All night + 1 (Pink Vinyl) (P) 1.25
7" PHIL LYNOTT — Yellow Pearl (clear vinyl) (P) 1.15
10" GARY GLITTER — 6 track greatest hits EP (I) (P) 3.49
7" SELECTER Ready mixed radio (floxidisc in clear vinyl) (+ Flexipop mag) (Postage 50p or free when buying a 12") 60p
7" BOOMTOWN RATS Dun Longhaire (Flexidisc in yellow vinyl) (+ Flexipop mag.) (Postage 50p or free when buying a 12") 60p
7" BRITT EKLAND Do it to me (Nude PIC DISC) 1.99
7" O.N. JOHN Magic (PIC DISC) 1.99
7" MOTELS Days are O.K. (PIC DISC) 1.25
7" SKIDS Goodbye civilian (PIC DISC) 1.99
L.P. E.L.O. JOYRIDE (Has 6 E.L.O. tracks) (Cut-out) (I) 2.99
7" SEX PISTOLS Holidays (with original banned British pic) 1.50
7" CRASS flexidisc (+ Toxic magazine) ..... 50p + 50p P&P
7" DAMNED Dr Jeckyll & Mr Hyde/Looking at you (live) (I)(P) 1.25
L.P. T REX Electric warrior (gatefold sleeve, pic of Marc) (I) 5.49
L.P. E.PRESLEY Legend of King (Interviews) (PIC DISC) (I) 7.99
7" CRASS Nagasaki nightmare (P) (+ patch) 70p
7" VISAGE Tar/Frequency 7 (I) (P) 1.99
7" BOOMTOWN RATS Mondays (good pic) (I) 1.50
LP U.K. SUBS Live kicks (13 live tracks) (I) 4.99
7" HONEY BANE Turn me on (dble single, gatefold pic) 1.25
7" ULTRAVOX Sleepwalk (I) (Diff. pic to Brit.) 1.99
7" XTC Are you receiving me (P) 1.25
7" B. SPRINGSTEEN Fade away/Be true (I) (P) (+ lyrics) 1.25
7" MOONDOGS Talking in canteen (+ free neckerchief) (P) 1.20

7" JAP IMPORTS (All pic inserts + lyrics)

7" GENESIS Follow you; Many too may; Go West; Turn it on again ..... each 2.75
7" BOOMTOWN RATS Banana Republic 2.75
7" QUEEN — Flash; Need your loving each 2.75
7" OLIVIA NEWTON JOHN — Sam, Jolen, I honestly love you, If not for you, each 2.75
7" ROXY MUSIC Over you; Angel eyes; Dance away ..... each 2.75
7" BOOMTOWN RATS Mondays; D.Smiles; S.Looking ..... each 2.75
7" KRAFTWERK Robots/Trans Europe 2.75
7" MADNESS One step beyond 2.75
7" JAPAN 2nd emotion; Life in Tokyo; Quiet life; Sometimes I feel low; Unconventional. (All great pics) ..... each 2.25
7" QUEEN Another one bites; Now I'm here; Killer queen; Bicycle race; Play the game; Save me ..... each 2.75
7" KATE BUSH Babooshka; Hammer horror; Heavy people/Man with child; Symphony in blue; Wuth. Heights; Breathing ..... each 2.75
7" KISS Christine 16; Calling Dr. Love; I was made for loving; F. Youth; Rocket ride; Shout it out/S. Pain; Shout/Nothing; Sure know ... each 2.75

60's & 70's & 60's & 70's & 60's & 70's

L.P. MONKEES — More of; 1st; Birds Bees; Pisces, Aquarius; Headquarters (all Jap ! +Lyrics) ..... each 6.99
L.P. FAMILY — Anyway; Fearless; Bandstand; Songs For Me; Only A Movie (all imports) ..... each 5.44
L.P. LIVE AT CAVERN (16 tracks by Heinz, Dave Berry, Big Three, Bern Elliot + others. 1964 recording) (I) 5.49
L.P. MOTT THE HOOPLE. First; Mott; Live. (All I) ..... each 4.99
L.P. T. REX T. Rex/Bolan Boogie (Double album) (I) 5.99
L.P. STATUS QUO Mean girl; In my chair (Both I) ..... each 4.49
L.P. PRETTY THINGS First; Emotions; Get picture (All I) ..... each 4.99
L.P. SHOCKING BLUE Greatest Hits (includes Venus) (I) 5.25
L.P. SPENC. DAVIS First; Autumn '66; Gimme loving (All I) ..... each 4.49
L.P. KINKS Really got me; All day & all night (Both I) ..... each 4.49
L.P. MOTT THE HOOPLE 2 Miles from heaven (includes new & rare tracks plus hits) (I) 4.99
L.P. T. REX Great hits (Jap ! + lyrics) 7.99
L.P. BOLAN Words & Music 1944-1977 (Dble) (I) 7.99

JAM JAM JAM JAM JAM JAM JAM JAM JAM

7" JAM Strange Town (Jap ! + lyrics) (Diff p. to Brit) 2.75
7" JAM When You're Young (Jap ! + lyrics) (P) 2.75
7" JAM Start/When you're young (I) 1.20
JAM BOOK First biography + lots of photos ..... 3.95 + 80p P&P
7" JAM Flexidisc in BLUE VINYL or YELLOW VINYL Pop art poem / Boys up town (remix) (+ Flexipop mag.) ..... 60p + 50p for good P&P (UK)
LP. JAM Sound Effects (I) (Back of sive. totally diff. pic. to Brit.) (+ free promotional copy of 6. Underground/Dreams) 4.99
7" JAM That's entertainment / Tube station (live) (German I) (P) 1.15
7" JAM Start (Original British pic) 1.25
7" JAM Start (Jap ! + lyrics) (Diff. P to Brit) 2.75
7" JAM Sat's kids/Heatwave (Jap ! + lyrics) (P) 2.75
7" JAM Eton rifles (Jap ! + lyrics) (Diff. P to Brit.) 2.75
7" JAM Going underground (Jap ! + lyrics) (P) 2.75
7" JAM David Watts (Jap ! + lyrics) (P) 2.75
7" JAM Sats kids/Heatwave (I) 1.25

BOWIE BOWIE BOWIE BOWIE BOWIE BOWIE

L.P. BOWIE Wir Sinder Bereit/Numan.mello (This album is NOT released yet. It will appear in our ad as soon as it is)
BOWIE CASSINGLE — Up The Hill/C Japan (P)(50p P&P) 1.49
BOWIE CASSINGLE — S Monsters/Because (P)(50p P&P) 1.49
L.P. BOWIE (I) CHAMELEON (12 track Best of. . . Diff to any Brit)(Fantastic sive . . . Bowie's face spit into 4 phases) 5.99
L.P. BOWIE — EVENING WITH (rare promotional L.P. of music and interviews, 46 mins)(I)(P) 11.50
BOWIE VIDEO THE MAN WHO FELL TO EARTH Full length Bowie Video film (80p for good P&P)(VHS or BETAMAX) (80p for good P&P 39.95
L.P. BOWIE Ziggy Stardust (gatefold sleeve) (I) 5.99
7" BOWIE (All Jap ! + lyrics . . . good pics) Starman; Be my wife; Y Americans; Boys; S & Vision; Soul love/Blackout ..... each 2.75
7" BOWIE It's no game/Fashion (Jap ! + lyrics to both) (Diff Pic) 2.75
7" BOWIE C Japan/Alabama (Jap ! + lyrs)(Diff Pic) 2.75
7" BOWIE Rev song (Jap ! + lyrs) (Diff pic to any Brit) 2.75
BOWIE BADGES (1 inch) Low, Man who sold, John I'm, Ashes (clown). Scary Monsters (P&P 14p any quantity U.K.) ..... 25p each
12" BOWIE Ashes to Ashes (long vers) A Song (good pic)(I) 3.49
7" BOWIE Breaking Glass +2 tld BLUE vinyl(Diff P to Brit) 2.25
7" MANNISH BOYS, DAVY JONES, LOWER 3rd, I pity the fool/Take my tip/Habit of leaving/Baby loves that way (early pic) 1.99
LP BOWIE 1980 All Clear 10 tracks fromvarios albums. Rare promotions LP V itd (Good pics on sleeve)(I) 13.99
12" BOWIE John I'm (E)(P)(+ free RCA 'John' Promo badge) 1.75
The above is a small selection from over 170 Bowie goodies

12" ALLSORTS 12" ALLSORTS 12"

12" CURE Primary/Descent (P) 1.99
12" DEVO (all live) Freedom of Choice/Whip it/Girl you/Gates of stee/Be stiff/Planet Earth (I) (P) 3.75
12" COMSAT ANGELS Eye of a lens/A World (remix) (P) 1.99
12" GANG OF 4 What we all went 1.99
12" B SPRINGSTEEN Rosalita (7.02) (I) (P) 3.49
12" BULLSHIT DETECTOR (24 tracks + by Crass)(P) 1.35
12" RUSH Vitsi Signs/Passage/Circumstances/Mood (P) 1.99
12" SPANDAU BALLET Musclebound/Glow (P) 1.99
12" BAUHAUS Bela Lugosi's Dead (P) 2.25
12" MOTELS Danger/Envy/Total Control (5.51) 1.99
12" P GABRIEL Bike (dif pic to Brit) (I) (P) 2.99
12" NEW ORDER Ceremony (E) (P) (+ free Joy Div. flexi) 1.99
12" LENE LOVICH New toys (E) (P) 1.99
12" P. GABRIEL — I don't remember (5.56) + 3 (P) (I) 3.49
12" PHIL LYNOTT — Yellow pearl (P) 1.99
12" BERLIN BLONDES — Framework (remix) (P) 1.99
12" CLASSIX NOUVEAUX — Guilty/Robots Dance (Both remix) (P) 1.99
12" HAZEL O'CONNOR D. Days / Zoo / Time is free 1.99
12" TOYAH I.E.Y.A. (8 minute version) (P) 1.99
12" PHIL COLLINS I missed again (P) 1.99
12" DURAN DURAN Planet earth (P) 1.99
12" LANDSCAPE Einstein a go-go 2.25
12" VISAGE Mind of toy / We move / Frequency 7 (dance mixes) (P) 1.99
12" SIMPLE MINDS Celebrate (5.39)/I travel/Changeling 1.99
12" SLADE Night Starvation/I'm a rocker + 4 (P) 1.99
12" LYNYRD SKYNYRD Freebird (9.08) + 2 (P) 2.20
12" JOY DIVISION Transmission (P) (+ Free flexidisc) 1.99
12" JOY DIVISION Atmosphere (P) (+ Free flexidisc) 1.99
12" JOY DIVISION Love will tear (diff. Pic. to 7") (+ flexidisc) 2.20
12" MADNESS Los Palmas/Swan lake live + 1 (+ comic) (P) 1.70
12" ULTRAVOX P. Strangers / Face to face (5.58) / Kings lead 1.99
12" TALKING HEADS Once in a lifetime (P) 1.99
12" ROXY MUSIC Angel eyes (Extended version) (P) 2.99
12" KRAFTWERK Sh. Dummies / Spacelab / T. Europe (P) 1.99
12" SPANDAU BALLET Freeze (6.30 remix) (P) 1.99
12" JAPAN (Live in Japan) Deviation / Obscure alternatives (6.05) / In Vogue (6.10) / Sometimes I feel low (I) (P) 3.49
12" ULTRAVOX Vienna (4.50)/P. Reply (4.20)/Herrx (5.50) (P) 1.99
12" KATE BUSH Live on stage e.p. (I) (P) 3.49
12" GENESIS Spot the pigeon/Match of the day (P) + 1 (I) 3.49
12" HAZEL O'CONNOR Time/Suffragette City (P) 1.99
12" DEVO Whip It / Snowball / Gates of Steel (P) 1.99
12" ORCHESTRAL MANOEVRES Enola Gay (P) 1.99
12" SIMPLE MINDS I travel (6.13 remix) (P) 1.99
12" U940 Earth dies screaming/Dreams lie (E) (P) 1.99
12" HUMAN LEAGUE Empire state human (P) 2.25
12" SPECIALS Too much too young EP (I) (P) 2.99
This is a selection from our catalogue of over 2000 12"

12" 12" TOP DISCO 12" 12" 12"

3 New Disco Samplers (similar style to Stars on 45)
12" AIN'T NO STOPPING US NOW (Disco Mix '81) (9.20) 2.99
12" MANHATTAN No.1 (green vinyl) (11.25) 2.99
12" MANHATTAN No.2 (9.43) 2.99
12" EDDY GRANT Can't get enough of you (E) 2.25
12" BURUNDI BLACK Burundi Black (remix)(P) 1.99
12" SHALAMAR Make that move (E) 1.99
12" LIGHT OF WORLD Time (10 mins)/I'm so happy (E) 1.99
12" LIQUID GOLD Don't panic (E) 1.99
12" SUGAR MINOTT — Good thing going 2.25
12" UNX Intuition (4.05) (P) 1.99
12" WHISPERS It's a love thing (E) 2.25
12" HEATWAVE Jitterbuggin' + 2 ..... 1.99
12" SHARON REDD Can you handle it (E) 1.99
12" KOOL & GANG Jones V Jones/Funky stuff/H. Swinging + 1 (P) 1.99
12" JACKSONS Can you feel it (5.58)/Shake your body (8.40) 1.99
12" FREEEZ Southern Freeez (E) (Beggars label) 1.99
12" BEGGAR & CO Somebody help me out (E) 2.25
12" GAP BAND Burn rubber on me (5.30) 1.99

POLICE POLICE POLICE POLICE POLICE POLICE

7" POLICE De do (in SPANISH)/De do (in JAP)(I)(P) In stock now 1.25
LP NOW WAVE (PIC DISC)Has 2 Police tracks)(I) 4.99
7" POLICE De do do do (sung in JAPANESE)/Behind My Camel (diff pic to Brit) (Jap ! + lyrics in Japanese) (P) 2.75
7" POLICE Don't stand (+ poster); Message (P); Walking/Visions (P); Roxanne/Can't stand (P). (All Jap ! + lyrics in Eng) ..... each 2.75
12" POLICE Message live (I) (badge shaped PIC DISC) (P) 8.50
12" POLICE Rox/Can't stand (I) (badge shaped PIC DISC) (P) 15.00
7" POLICE Don't stand / Sermon (Diff. pic to Brit. & other imports) (I) 1.25
7" POLICE De do do do (Diff. P to Brit. & U.S.) (I) 1.99
7" POLICE Walking on moon/Visions (Diff pic to Brit) (I) 1.99
7" POLICE Don't stand close (Pic slve . . . not poster) (I) 1.99
7" POLICE Fall Out (P) 1.15
7" POLICE PACK 6 singles in wallet ..... £6.99 + £1 for good P&P (U.K.)

BLONDIE BLONDIE BLONDIE BLONDIE BLONDIE

BLONDIE CALENDAR (US Promo calendar)(P&P 60p UK) 1.00
12" BLONDIE Do the dark/Faces/Live it up/Tide (Promo copy) (I) 10.50
12" BLONDIE Rapture (10.02)/Live (8.17) (Diff. pic to Brit) (I) 3.49
7" BLONDIE Rapture/Walk (Diff. pic-to Brit. & other 7" imp) (I) 1.99
LP. BLONDIE Autoamerican (+ 7" Call me in Spanish/Heroes + poster + gatefold lyric sheet + Blondie sticker) (Jap !) 8.99
7" BLONDIE Rapture (8.33 L.P. version) (diff. P. to Brit.) (I) 1.25
7" BLONDIE (All Jap ! + lyrics. Diff. pics to Brit.)Call me: Atomic: Rip to shreds: S. Girl: Denis: Dreaming: Heart: Kidnapper ..... 2.75 each
12" BLONDIE Rapture (long version) (P) 1.99
12" BLONDIE Call me (5.23) (Sung in Spanish)/Call me (Inst) (6.10) (I) 3.25
12" BLONDIE Call me (Voc in Eng. & Inst) (I) (P) 2.99
The following 4 singles all have different pics. to each other
7" BLONDIE Tide is high (U.S. Import) (P) 1.25
7" BLONDIE Tide is high (chequered pic) (I) 1.99
7" BLONDIE Tide/Suzy (Jap ! + lyrics to both) (splendid pic) 2.75
12" BLONDIE Tide is high (long version) (I) (P) 2.99
LP. BLONDIE Parallel lines (Picture disc) (I) 15.00
12" BLONDIE Atomic/Die young/Heroes (live) (P) 8.95
12" BLONDIE Heart (Voc. & Inst.) (P) (British Original) 3.50
12" BLONDIE Sunday Girl (Eng. & Fr.)/I know (P) 1.99
7" N.Y. BLONDES Little G.T.O. (I) (P) 1.99
This is a small selection from our large Blondie catalogue

ADAM & ANTS ADAM & ANTS ADAM & ANTS

12" ADAM & ANTS Antmusic (this item has never been available and has now been cancelled) 1.99
L.P. ADAM & THE ANTS Kings (+ P. Darlings & M. History) (I) 3.99
L.P. JUBILEE (Has Plas Surgery & Deutscher girls by Adam) 4.99
ADAM & ANTS MAGAZINE (Opens into Poster) 50p (P&P 50p or free when buying a 12")
7" ADAM & ANTS A.N.T.S. (Flexidisc in BLUE vinyl) (+ flexipop mag.) 60p + 50p P&P (Post free if buying a 12")
7" ADAM & ANTS Whip in my valise / Zerox : Ant music : Car trouble : Young Parisans : Dog eat dog : Kings wrid frontier : (All pic) ..... each 1.15

STRANGLERS STRANGLERS STRANGLERS

7" STRANGLERS (Deleted Japanese Imports . . . all pic + lyrics) Duchess; Nice 'n sleazy; Walk on by; No more heroes; Something better; Sometimes/Go Buddy; 5 mins/out Tokyo/Death & blood (7 in all) ..... each 2.75
7" STRANGLERS All quiet on Eastern front (I) (P) 1.99
7" STRANGLERS Duchess/Raven (I)(Diff. P to Brit) 1.25
12" STRANGLERS Bear cage + 4 others (Jap ! + lyrics)(P) 4.99
12" STRANGLERS Harry (French)/Svenge + 4 (Jap ! + lyrs) (P) 4.99
L.P. STRANGLERS IV. (+ 4 track e.p. with 'Choosey') (I) 4.99
L.P. NO WAVE (PIC DISC) (Has 2 Stranglers tracks) (I) 4.99

ABBA ABBA ABBA ABBA ABBA ABBA

ABBA VIDEO CASSETTES Music Show No.1 & Music Show No.2 (Abba performing 7 different hits on each one) (VHS or BETAMAX) (No.2 only on VHS at moment) ..... each 29.95 + 80p P&P
7" ABBA On & on & on/The Piper (Jap ! + lyrics) (nice pic) 2.75
12" ABBA Chiquitita/Lovelight (I) (P) 3.99
12" ABBA Voulez vous/Angel eyes (I) (P) 3.99
12" ABBA Winner takes it all/Elaine (I) (P) 3.99
7" ABBA Winner takes it all (Jap ! + lyrics) (P) 2.75
12" ABBA I have a dream/Take a chance on me (I) (P) 2.99
12" ABBA Voulez vous/Does your mother (I) (P) (Col. vinyl) 2.99
This is a small selection from over 70 Abba goodies

BEATLES (GROUP & SOLO) BEATLES

7" J LENNON Happy Xmas (I) (P) 1.99
7" J LENNON Imagine/It's so hard (Diff P to Jap) (I) 1.99
L.P. J LENNON Double Fantasy (Jap ! + lyrics) 9.95
Cassingle JOHN LENNON Watching the wheels (P)(p&p 50p) 1.20
L.P. BEATLES Sgt Pepper (pic disc)(Same pic both sides) 4.99
L.P. BEATLES Sgt Pepper (pic disc)(full drum pic on one side)(I) 5.99
7" BEATLES My Bonnie/Skinnie Minnie (I)(P) 1.99
12" JOHN LENNON It's so hard/Imagine (I)(P) 2.99
12" JOHN LENNON Working class hero/Imagine (I)(P) 2.99
12" PLASTIC ONO BAND Give peace a chance/R Love (I)(P) 2.99
LP BEATLES Hard days night (Diff P)(Includes 'Ringo's theme' instrumental)(I) 4.99
7" LENNON — Starting Over (Jap ! + Lys) (p) 2.75
L.P. BEATLES Abbey Rd. (PIC DISC) (I) 4.99
Cassingle YOKO ONO Walking on thin ice (P) (50p P&P) 1.20
JOHN & YOKO BOX SET Wedding album (Jap ! + lyrics) (in splendid presentation box) ..... 9.50 + 1.75 good P&P (UK)
Cassingle LENNON Woman (Cassette single) (P) (50p P&P) 1.20
L.P. JOHN LENNON Life with Lions/Unfin music (Jap ! + lyrics) 9.25
JOHN LENNON BOX SET (Contains 9 Albums in individually numbered Ltd. edition box) (I) ..... (+ 2.25 good P&P) 32.50
7" JOHN LENNON Imagine (Jap ! + lyrics) (P) 2.75
7" JOHN LENNON Stand by me (Jap ! + lyrics) (P) 2.75
7" JOHN LENNON Mother (Jap ! + lyrics) (P) 2.75
L.P. BEATLES In Italy (Gatefold Sleeve) (I) 4.99
L.P. BEATLES Rarities (Diff. recordings of well known tracks. Contains rare pics + Butchers shot. Gatefold sleeve (I) 5.25

GARY NUMAN/TUBEWAY ARMY/GARY NUMAN

7" G. NUMAN (All Jap ! + lyrics & pics) Cars; Are friends; Complex; We are glass; I die, you die ..... each 2.75
12" G. NUMAN Remember vapour (live & studio vers.) (I) (P) 2.99
G. NUMAN VIDEO Touring principle '79 (VHS or BETA) (80p P&P) 29.95
7" G. NUMAN I dream of wires/Remind me to smile (I) 2.99
12" G. NUMAN Complex (British original) (P) 3.95
7" T. ARMY Bombers/That's too bad (dbl single) (P) 1.60
7" T. ARMY Are friends/Down in the park (I) (P) 1.99
7" T. ARMY Are friends/You are in my vision (I) 1.20
7" GARY NUMAN Cars/Metal (I) 1.20
7" GARY NUMAN Sleep by windows/I die you die (I) 1.20
12" T. ARMY Are friends electric (I) (P) 2.99
12" GARY NUMAN Cars/Asylum (I) (P) 2.99

CASSINGLES (singles on cassettes) CASSINGLES

Cassingle ECHO & THE BUNNYMEN Crocodiles + 3 (P) 1.20
Cassingle BOW WOW WOW W.O.R.K./C.30 (In Spanish) (P) 1.20
Cassingle ULTRAVOX Slow motion/Quiet men + 3 (P) 1.50
Cassingle HAZEL O'CONNOR — 8 Days (P) 1.20
Cassingle IRON MAIDEN Twilight Zone (P) 1.20
Cassingle ROD STEWART Oh, God I wish (flip top) (P) 1.20
Cassingle STEVIE WONDER Lately (flip top) (P) 1.20
Cassingle STRAY CATS Rock this town (P) (flip top pack) 1.40
Cassingle PRETENDERS Message of love (P) (flip top) 1.15
Cassingle S WINWOOD While you see a chance (P) (flip top) 1.40
Cassingle BOW WOW WOW C30, C60, C30 go (P) 1.15
Cassingle LENE LOVICH New Toy + 3 (P) 1.15
P & Packing — 50p (Overseas £1) — any quantity

METAL METAL METAL METAL METAL METAL

12" J PRIEST Hot Rockin'/Breaking (live)/Midnight (live) 1.60
Cassingle WHITESNAKE Don't break my heart (P) 1.20
10" GIRLS SCHOOL Hit & run/Tonight/Tush (P) 1.75
L.P. D COVERDALE North winds (Jap ! + lyrics) 9.99
7" SAXON Motorcycle man (Jap ! + lyrics) (P) 2.75
7" RAINBOW All night long (Jap ! + lyrics) (P) 2.75
7" I GILLAN Smoke on the Water (Jap ! + lyrics) (P) 2.25
L.P. I GILLAN Live at Budokan Vol 1; Live at Budokan Vol 2; I Gillan (First) (all Jap ! + lyrics) ..... each 9.99
7" SAXON And The Band Played On (Pic Disc — V Ltd) 1.05
L.P. RAINBOW (dble, 15 track best of, gatefold sleeve)(Jap ! + lyrics) 13.75
12" BILL NELSON Banal + 2 (P) 1.99
7" TYGERS PAN TANG Story so far (Ltd. 3 tracks + badge) (P) 1.15
12" IRON MAIDEN — Live sanctury (4.23)/Phantom (7.12)/Drifter (8.16) (All Live) + Women (I) (lyrics) (has great pic of group) 4.99
7" IRON MAIDEN — Twilight zone (clear or red vinyl) (P) each 1.20
7" GILLAN Trouble (dble single) (P) 1.99
L.P. SCORPIONS Virgin killer (Banned sleeve) (I) 5.49
7" TYGERS OF PAN TANG Helibound (dble single) (P) 1.25
L.P. R. BLACKMORE Green bullfrog (My baby left me; Makin' time/Lawdy Miss Clawdy/Bullfrog/I want you + 3) (I) 4.99
10" MOTORHEAD/GIRLS SCHOOL Please don't touch/Bomber + 1 (P) 1.75
7" BLACK SABBATH Hard Rd. (Mauve vinyl) 1.99
7" M. SCHENKER Armed & Ready (Clear) (P) (+ patch) 1.25
7" GILLAN Mutually assured destruction (+ book) (P) 1.50

EASTER OPENING

Good Friday	9-2
Easter Saturday	9-6
Easter Monday	9-2

POSTAGE & GOOD PACKING 12" or 10" 1 = 80p, 2 = 1.10, 3 = 1.35, 4 = 1.80, 5 or more = 2.25 .. 7" 1 = 35p,

BONAPARTE

BONAPARTE MAIL ORDER

GREAT NEW RELEASES

Clash — Magnificent 7 / Magnificent Dance / Cost In / Cool Out. Imp. 12" (Pic). Great new release. Only £2.50
Pretenders — 5-track 12" incl. Brass In Pocket, and Kinnie Talk EP Town + 3D sleeve (Pic) £2.99
Jam — When You're Young Young / Start. Imp. 7". Only £1.10
Blondie — New 3-track 12" (Pic Cover) £1.99
Exclusive — Rabbi Bunn & The Ticket Touts — We'll Be There. 12". For mail order only. Great Picture Cover £1.99
I.D. Fashion Magazine + Free Gold Score Final ..... 60p + 20p p&p
THEATRE OF HATE
Theatre Of Hate — Rebel Without A Brain. New Single (Pic) 50p
Theatre Of Hate — Legion 7" (Pic) 50p
Theatre Of Hate — He Who Dares Wins. LP. Live. Only £2.99
CASSETTES
Cure — Faith LP. Other side is soundtrack of forthcoming Cure Cartoon (not on LP) £3.99
Robert Fripp — Let The Power Fall + League Of Gentlemen on reverse side £3.99
REP — Music For Stowaways LP. cassette £3.99
David Bowie — Up The Hill Backwards 50p
Hazel O'Connor — New Version of 9-Days 50p
Bow Wow Wow — W.O.R.K. etc £1.35
Stray Cats — Rock This Town £1.10
Various — Four Dramatic Hits. Live. 80 min. Cassette in pouch + booklet. Incl. John Foxx, Ena, Certain Ratio etc £3.99
Sex Pistols — Interview On Factory cassette in special pouch. Very Ltd £2.99
BLANK CASSETTES
Buy your Mask tapes at discount price to do your own tapes.
SPECIAL OFFER
C90 D.C./T.D.K. ..... £1.10 each
C90 B.A.S.F. ..... 95p each
+ 25p each post and packing
IN STOCK NOW
Jam — That's Entertainment. New Imp. Different picture cover. Great colour pic of band ..... Only £1.35
Ultravox — Passion Strangers 7" (clear vinyl, pic cover, very ltd) £1.50
John Lennon — Imagine/Working Class Hero (12" Euro imp — green pic cover) £3.99
Bow Wow Wow — Louis Quatorze/Sexy Eiffel Towers. Imp 7". great colour cover ..... Only £1.15
The Face — April Edition (inc Ants, Beat, Gang Of 4) ..... 60p + 20p p&p
NEW U.K. 7" VINYLS
Soft — Drowning / All Out To Get You 50p
Mood Elevators — Aeroplanes (Pic) 50p
Ultravox — Live Retro. 4-track (Oblic) (Pic) 50p
Public Image — Flowers Of Romance (Pic) 50p
Flying Lizards — Banks To Take (Pic) 50p
Nightingales — Mini Strength (Pic) 50p
Fire Engines — Everything's Rosie (Pic) 50p
Another Pretty Face — Soul To Soul E.P. 50p
Nice Men — Senile Youth (Pic) 50p
Gary Numan — Cars Jap imp 7" (Pic cover) £2.50
Gary Numan — We Are Glass Jap imp (Pic cover) £2.50
Jayne Woods — Up The Hill Backwards/Crystal Japan (Pic) 50p
The Enemondys — Don't Do It Again (Pic) 50p
UK Subs — Keep On Running. Limited edition on blue vinyl (Pic) 50p
Ultravox — 4-Track Double Single. Very limited (Pic) £1.50
Dolphins — This Fine Line (Pic) 3-track 50p
Young Marble Giants — Testcard EP (Pic) 50p
Josef K — Sorry For Laughing (Pic) 50p
Actor Cousins — Just Like Gold (Pic) 50p
Death Trains — Too Many Orange (Pic) 50p
Celia Newman — Jamaica (Pic) 50p
Bureau — Only For Sheep (Sheep) (Pic) 50p
Scars — All About You (Pic) 50p
Fall Out Club — Make Room (Pic) 50p
Reuilion — Can't Stand My Baby (Pic) Only 50p
Cure — Primary (Pic) 50p
Cosmic Angels — Eye Of A Lens (Pic) 50p
Cosmic Angels — Baby Love (Pic) 50p
U2 — Pete The Chop (Pic) 50p
Orange Juice — Poor Old Soul (Special cover) 50p
Rezillos — Kick In The Eye (Pic) 50p
Spandau Ballet — Muscle Bound (Special cover) 50p
Snips — 9 O'Clock (Fred Mridge Uru) re-release (Pic) 50p
The Rental — Warm Leatherette/Red (Pic) 50p
New Age Steppers — Fade Away (Pic) 50p
Shalalla Pyramids — Take A Trip. Double single pack. Very limited (Pic) 50p
Stiff Little Fingers — Just Fade Away (Pic) 50p
Altered Images — Dead Pop Stars (Pic) 50p
UK Decay — Decay (Pic) 50p
Wire — Back Interior 7" (Pic) V-Ltd 50p
Delait I Love You — Heartbeat (Pic) 50p
Durgs Midnight Runners — Plan B (Pic) 50p
Heaven 17 — We Don't Need This Groove Thang. (Pic) 50p
Gizmo — No Sister (Pic) 50p
T.V.21 — On The Run (Pic) 50p
Steve Diggle — 3 track EP (Pic) 50p
James King — Back From The Dead (Cuban Libre) (Pic) 50p
Scavengers — Judas Like Nothing On Earth (Pic) 50p

WHO WAS CHAIRMAN YOUTH?
Chairman Youth — Unanimity/Rainbows Partners — Stunning Debut. Great new label. 7" (Pic) 50p

Clash — Complete / Cell / Tommy / Whitehouse / City / White Riot etc ..... 70p each
Bow Wow Wow — Wack (Do Do Nah My Daddy Don't) (Pic) 50p
Adam Ant — Deutschland ..... Only £1.35
Artery — Octahedron. Double Pack (Pic) £2.99
Depeche Mode — Dreaming Of Me (Pic) £1.50
The Frankies — Ye Ye (Classic) (Pic) 50p
UK Decay — Unexpected Guest (Pic) + free badge 50p
Teardrop Explodes — Swells And Angels (Pic) 50p
Simple Minds — Celebrate (Diff mix to 12") (Pic) 50p
New Order — Ceremony (Pic) 50p
David Bowie — Up The Hill Backwards 50p
Hazel O'Connor — New Version of 9-Days 50p
Bow Wow Wow — W.O.R.K. etc £1.35
Stray Cats — Rock This Town £1.10
Various — Four Dramatic Hits. Live. 80 min. Cassette in pouch + booklet. Incl. John Foxx, Ena, Certain Ratio etc £3.99
Sex Pistols — Interview On Factory cassette in special pouch. Very Ltd £2.99

BLANK CASSETTES
Buy your Mask tapes at discount price to do your own tapes.
SPECIAL OFFER
C90 D.C./T.D.K. ..... £1.10 each
C90 B.A.S.F. ..... 95p each
+ 25p each post and packing
IN STOCK NOW
Jam — That's Entertainment. New Imp. Different picture cover. Great colour pic of band ..... Only £1.35
Ultravox — Passion Strangers 7" (clear vinyl, pic cover, very ltd) £1.50
John Lennon — Imagine/Working Class Hero (12" Euro imp — green pic cover) £3.99
Bow Wow Wow — Louis Quatorze/Sexy Eiffel Towers. Imp 7". great colour cover ..... Only £1.15
The Face — April Edition (inc Ants, Beat, Gang Of 4) ..... 60p + 20p p&p
NEW U.K. 7" VINYLS
Soft — Drowning / All Out To Get You 50p
Mood Elevators — Aeroplanes (Pic) 50p
Ultravox — Live Retro. 4-track (Oblic) (Pic) 50p
Public Image — Flowers Of Romance (Pic) 50p
Flying Lizards — Banks To Take (Pic) 50p
Nightingales — Mini Strength (Pic) 50p
Fire Engines — Everything's Rosie (Pic) 50p
Another Pretty Face — Soul To Soul E.P. (Pic) 50p
Nice Men — Senile Youth (Pic) 50p
Gary Numan — Cars Jap imp 7" (Pic cover) £2.50
Gary Numan — We Are Glass Jap imp (Pic cover) £2.50
Jayne Woods — Up The Hill Backwards/Crystal Japan (Pic) 50p
The Enemondys — Don't Do It Again (Pic) 50p
UK Subs — Keep On Running. Limited edition on blue vinyl (Pic) 50p
Ultravox — 4-Track Double Single. Very limited (Pic) £1.50
Dolphins — This Fine Line (Pic) 3-track 50p
Young Marble Giants — Testcard EP (Pic) 50p
Josef K — Sorry For Laughing (Pic) 50p
Actor Cousins — Just Like Gold (Pic) 50p
Death Trains — Too Many Orange (Pic) 50p
Celia Newman — Jamaica (Pic) 50p
Bureau — Only For Sheep (Sheep) (Pic) 50p
Scars — All About You (Pic) 50p
Fall Out Club — Make Room (Pic) 50p
Reuilion — Can't Stand My Baby (Pic) Only 50p
Cure — Primary (Pic) 50p
Cosmic Angels — Eye Of A Lens (Pic) 50p
Cosmic Angels — Baby Love (Pic) 50p
U2 — Pete The Chop (Pic) 50p
Orange Juice — Poor Old Soul (Special cover) 50p
Rezillos — Kick In The Eye (Pic) 50p
Spandau Ballet — Muscle Bound (Special cover) 50p
Snips — 9 O'Clock (Fred Mridge Uru) re-release (Pic) 50p
The Rental — Warm Leatherette/Red (Pic) 50p
New Age Steppers — Fade Away (Pic) 50p
Shalalla Pyramids — Take A Trip. Double single pack. Very limited (Pic) 50p
Stiff Little Fingers — Just Fade Away (Pic) 50p
Altered Images — Dead Pop Stars (Pic) 50p
UK Decay — Decay (Pic) 50p
Wire — Back Interior 7" (Pic) V-Ltd 50p
Delait I Love You — Heartbeat (Pic) 50p
Durgs Midnight Runners — Plan B (Pic) 50p
Heaven 17 — We Don't Need This Fascist Groove Thang. 12" (Pic) £1.50
Gizmo — No S.Bill. 12" (Pic) limited £1.50
Bellock Bros — The Act Became Real. 12". (Pic) £1.50
Visage — Mind Of A Toy — 12" (Pic) £1.50
Modern Romance — Tonight (Pic) 12" £1.50
Shamen — Omen 50p
Simple Mind — Celebrate. 3-track discomix (Pic) 12" £1.50
Associates — Tell Me Easter's On Friday (Pic) 12" (cancelled) £1.50
Certain Ratio — Shack Up. Re-mixed. (Imp) (Pic) 12" £1.50
Joy Division — Atmosphere (Pic) 12" £1.50
Durran Durran — Planet Earth (Pic) 12" £1.50
Spandau Ballet — The Freeze (Pic) 12" £1.50
Gen. X — Dancin' With Myself. 4-track 12" (Pic) £1.50
IMPORTANT ALBUMS
Modern English — Mesh and Lace £3.99
Pere Ubu — 390° of Simulated Stereo. Live £3.99
Abbess Bob Chapter 3 ..... £3.99
Abbess Bob Various £3.99
Assembly — Shadowplay LP £3.99
Faction — 1st LP (ex Boomtown, Wah Heat) £3.99
Colin Newman — A-Z (great debut) ..... Only £2.99
Bedford Party — Penguin On Pink £3.99
Stiff Little Fingers — Inside Out LP £3.99
John Cale — Real Soft. New album £3.99
Scars — Author Author £3.99
Shalalla Pyramids — Take A Trip (Picture LP) £3.99
Landscape — From The Tea-rooms LP £3.99
The League of Gentlemen — 1st LP £3.99
Throbbers — Choice LP £3.99
Savage Lions — 1st LP Out Now £3.99
Blue — The Blue Is Removed (2-Tone) £3.99
Spandau Ballet — Journey To Glory £3.99
TV Personalities — And Then The Kids Just Love It (Pic) £3.75
Skeletal Family — Sphere Of Influence £3.99
U2 'ers — Eight Remote Breakdowns £3.99
Gang — Gang 2 LP £3.99
Various — Start Swimming — Live LP of Rock Tatoo, O.K.'s Polydor £3.99
Various — Hunt From The Street, incl Cabin Boots, Eyeless In Gaza, 13 Tracks ..... Only £3.99
Various — In A Flat Field. LP £3.99
The Gang Of Four — Solid Gold £3.99
Fire Engines — Lubricate Your Living Room £2.99
Stray Cats — Test Card. Self Adhesive Tattoo! £3.99
Orton Beam — Be Silly In The Sheik Of Shoots £3.99
Dead Kennedys — Fresh Fruit LP £3.99
Blurt — In Berlin £3.99
Pylon — Gyrate (excellent debut) £3.99
Simple Minds — Celebrate £3.99
U.K. Subs — Diminished Responsibility (Red vinyl) £3.99
Selecter — Celebrate The Bullet £3.99
Clash D.W.A. — Thieves £3.99
Clash — Complete £3.99
Cure — Boys Don't Cry £3.99
Systems In Dance — Photographs By Memories + two Songs £3.99
The Beatles — Compilation LP. Incl X-Certs, Rezillos + 3 Peter Gabriel tracks £3.99
Trenchant Expletives — Elimination £3.99
Echo & Bunnymen — Crocodiles £3.99

APPLIED IDEA
I'm Off Me 'ead. New Classic Album (on Manual) £2.99

NEW LIMITED OFFERS
Gary Numan — Remember I Was Vapour. 12" Euro import. Very limited. Picture cover (Pic) £2.99
Gang Of 4 — 4-Track U.S. 12" yellow cover (Pic) £2.99
Sounds This Magazine — Incl Orchestral Manoeuvres/Flesh The Stack. Also Real. Only ..... 25p + 20p P&P
Adam & The Ants — Kings Of The Wild Frontier LP (Imp incl Press Darlings, Physical + Different Track Picture) £5.99
Pylon — 4-Track 10" Beautiful Musical (Pic) £1.99
Mondo — I'm Always Touched By Your Presence Dear + 2 other tracks. New 12". (Pic) £1.99
Chris Cleaver — New Anachronism. 7". Pic. Also. Only £1.75
Shirk — Gunships Clothes. 7" Pic Disc. Only £1.75
The Jam — That's Entertainment (Pic) 7" import + unreleased 'B' side. ..... Only £1.99

T-SHIRTS
Virago — Fade To Grey style colour T-Shirt £2.99
4 Be 2's — The T-Shirt great design on front and Shamrock logo on the back. Small & Medium £2.99
Jonathan Miller — Great New Colour Design £2.99
Adam & Ants — Ant Music logo on new colour t-shirt (medium) £2.99
Sexy Cats — New logo Cat design (colour) (medium) £2.99
20p p&p for each T-Shirt
OI OI OI OI OI
Exploited — Dogs Of War (Pic) 7" 50p
Cockney Rejects — Greatest Hits Vol 3 (New) £3.99
Stranglers — Live Retro. Re-issue etc £2.99
Slaughter And The Dogs — Where Have All The Boot Boys Gone. (pic) 50p
Samson — Active By Example, incl. Session with Lyrics + Badge. (Pic) ..... Only 50p
Anti Pasti — Let Me Free (Pic) (in red vinyl. Very limited) 50p
Anti Pasti — 4 Score Points. e.p. (Pic) 50p
Cockney Rejects — Easy Life. 3-Track (Pic) 50p
CRASS
Crass — Stagnerali Nightmare 7" (Pic) ..... Only 50p
Bellshill Detector — Various 25-track 12" LP. Incl. Crass, Red Alert, The Socks, etc. Only £1.35
Crass — Stations Of The Crass. LP. Double. Only £2.99
Crass — Feeding Of 5000. 12". Re-issue. (Pic) £2.10
Crass — Bloody Revolutions. 7". (Pic). Only 50p
Crass/Poison Girls — Bloody Revolutions. 7" (Pic) 50p
JOY DIVISION
Joy Division — Transmission. 7" (Pic) 50p
Joy Division — Love Will Tear Us Apart. 12" (Pic) £1.75
Joy Division — Unknown Pleasures. 1st LP ..... Only £3.75
Joy Division — Closer. 2nd Classic Album ..... Only £3.75
Joy Division — Love Will Tear Us Apart. 7" (Pic) 50p
Joy Division — Atmosphere/She's Lost Control. 12". (Pic) £1.75
Earcom 2 — Feat. 12". Incl. 2 Rare LP. Joy Division Tracks. (Pic) £1.99

Send Cheques & Postal Orders to:-

Bonaparte Records
284 Pentonville Road, London N1 9NR.
Please list alternatives wherever possible.
No correspondence can be enjoyed into.
Postage Rates:
U.K. 7". 1=25p, 2=35p, 3=45p, 4=50p, 5=55p, 6=70p, 7=80p, 8+£1.15 Max.
U.K. 12" 1=60p, 2=£1.20, 3=£1.20, 4=£1.80.
Overseas 7". 1-5=25p each. 5+=15p each.
Overseas 12" 1=75p, 2=£1.50, 3=£1.50, 4=£1.50, 5=£2.00.
CASSETTES 25p each post & packing.

BULLET RECORDS
4 ROMFORD RD, ASTONFIELDS, (NEON) STAFFORD, ST16 3DU

SCOOP! SCOOP! SCOOP!
SEX PISTOLS 12" SINGLES
12" GOD SAVE THE QUEEN 12"
12" PRETTY VACANT 12"
12" HOLIDAYS IN THE SUN 12"
12" MY WAY 12"
12" STEPPING STONE 12"

David Bowie — German only L.P. Children of The Berlin Zoo (S.T. recording great sleeve — all music by Bowie) 4.99
The Jam — Strange Town/That's Entertainment (2 new Jap singles both in incredible pic sleeves — totally diff to U.K. Ltd pressings) each 2.50

PROLOGUE
Diamond — Dr Jekyll & Mr Hyde/Looking At You (live) 7" U.S. Imp. (pic) 1.20
Police — Da Do Do (A side in (Spannish, B side in Japanese — Pic Ltd Ed) 1.25
Marc Bolan — Return Of The Electric Warrior 3 track E.P. (Prev unreleased material — Pic) 1.25
David Bowie — Scary Monsters 12" (Full version — Pic, Imp) 2.99
Roxy Music — Jealous Guy 12" (Full version — Pic, Imp) 2.99
New Order — Ceremony 12" (Diff pic to 7") 1.75
Polecats — John I'm Only Dancing (10" in Pink vinyl) 1.49

Legendary Stardust Cowboy — (Classic Med '45) — Paralised (Pic — Very Rare Coll Item) 3.00
The Action — I'll Keep Holding On (Legendary Classic mid '60s 45) 99
Ultravox — Ltd. Ed. Dble single slow motion plus 3 tracks 1 prev. unreleased (pic) 1.50
New Order — Ceremony (Magnificent new single — pic) 95
Pylon 10" — Cool/ Dub 4 tracks all non LP (pic) 1.99
The Jam — U.S. Imp. LP — Sound Affects (plus free Ltd. Ed. demo 45, Going Underground) (pic) 4.75
Jam — That's Entertainment 45 (re-recorded c/w Down In The Tube Station Live version German) Pic 1.05
Adam & The Ants — Blue Vinyl Flexi Disc "Ants" (Y.M.C.A.) + Pop Magazine, very ltd ..... 60p + 40p p&p
Peter Gabriel — 12" Jetz Komnt Rut 4 track Canadian Imp. (pic) 2.95

Adam & The Ants — U.S. Import copy of Kings Of The Wild Frontier LP (incl. diff. tracks to U.K. copy) 3.75
Echo & Bunnymen 12" — Over The Wall + 3 other live tracks (30 mins of Bunnymen magic — pic) only 1.05
Devo 12" — Mini Live 6 track L.P. (excellent pic sleeve — Imp) 3.49
Pretenders 12" — Mini Live 6 track L.P. (inc one live in N.Y. track — Imp) 3.49

BEST BATCH YET (TASTY NEW SINGLES)

Fire Engines — Candy Skin (pic) 95
Nice Men — Senile Youth (pic) 95
The Nightingales — Idiot Strength (Pic) 95
Another Pretty Face — Soul To Soul E.P. (brilliant) 95
Public Image Ltd — Flowers Of Romance (Pic) 99
Cure — Sat Angels, 12" Eyes Of A Lense + 3 (pic) ..... 1.99 7in (pic) 99
Cure — 12" Primary (pic) ..... 1.99 7in (pic) 99
Bauhaus — Kick In The Eye 7" (pic) 99
Orange Juice — Poor Old Soul (4th exceptional 45 — pic) 95
Joseph K — Sorry For Laughing (Belgian Imp — Pic) 99
Azsec Camera — Just Like Gold 7" (majestic new postcard!) 95
The Bureau (ex Deoxys) — Only For Sheep (pic) 1.05
Heaven 17 — Ive don't need this) Fascist Groove Thang ..... 7" (pic) 99 12" (pic) 1.99
Bill Nelson — Banal (At last! A U.K. deal — pic) 99

U.K. ALBUMS — New

Stiff Little Fingers — Go For It (ace new LP) 3.99
Public Image Ltd — Flowers Of Romance 3.99
S.P.K. — Information Overload Unit 3.99
Afflicted Man — I'm Off Me 'ead (Stooges meet Hendrix — vicious lyrics & acid soaked guitar) 2.75
Anthony Maynel (Squire) — 3,000 years ago (brilliant hard pop) 3.99
Shakin' Pyramids — Skin 'em Up 3.99
League Of Gentlemen (Fripp & Mates) — 1st L.P. (incredible) 3.75

Birthday Party — Prayers On Fire (devastating L.P.) 3.99
Spirit — Potatoland (legendary lost gem of an L.P.) 3.99
Pere Ubu — 390° Of Simulated Stereo (Ubu live — phenomenal) ..... only £2.75

Wilko Johnson — Ice On The Motorway (+ free rare tracks 45) 4.49
Stray Cats — 1st LP 3.99
Fire Engines — Lubricate Your Living Room (outstanding debut) only 2.50
Eyeless in Gaza — Photographs As Memories (Excellent) 4.49
Spandau Ballet — Journeys To Glory 3.99
Visage — 1st (Futurist) 4.49
Robert Rental & The Normall — Live at West Runton Pavilion 2.25
The Mekons — Mekons (new 2nd Album) 3.99
Lemon Kittens — We Buy A Hammer for Daddy 3.99
The Sound — Jeopardy (excellent LP) 3.99
Colin Newman (Wire) A-Z (Harsh) 2.99
Lewis & Gilbert — 3P4 (wire mein experiment) 3.75
Misty — In Roots (Hot Reggae) 3.99
9 Below Zero — Don't Point Your Finger (Ltd. Ed. green vinyl) 3.99
Cravats — In Toy Land 3.99
The Wall — Personal Troubles & Public Issues 3.99
Pylon — Gyrate (exciting new US Bop outfit) 3.99
DAF — Die Kleinen Und Die Bosen (2nd LP) 3.99
Pinpoint — Third State + Ltd. Ed. 3 track 12" 4.49
New Age Steppers — 1st LP (Slits, Pop Group & friends) 3.75
U.K. Subs — Diminished Responsibility (Ltd. Ed. in Red Vinyl) 4.49
The Boys — Boys Only (4th LP) 3.99
Chris Stamey & The Db's — 1st LP 4.29
Bristol Recorder — V/Art. Inc. 3 live P. Gabriel Tracks + Booklet 3.49
Clock DVA — Thirst (outstanding debut LP) 3.49
Brian Eno & David Byrne — Life in The Bush of Ghosts 4.75
Dance Craze — Live LP V/Art, incl. Specials, Madness, The Beat, Bad Manners etc 3.99
Some Bizzare Album — V/Art. U.K. Futurist Bands 3.99
Blue Cats — 1st LP 4.99
The Congos — Heart Of The Congos (Classic Reggae LP) ..... 2.99 only

Family Fodder — Monkey Banana Kitchen (So Weard, we love it) 3.99
Nash The Slash — Children Of The Night (Cut Thrpat) 3.99
Barracudas — Drop Out With The 3.99
Metal Boys — Tokyo Airport 3.99
Marianne Faithfull — As Tears Go By (Great inc. legendary Sister Morphine) 3.99
101'ers — Elgin Avenue Breakdown (Joe Strummer & Mates) 3.99
Spizzles — Spikey Dream Flowers (Spock returns) 3.99
Landscape — From The Tea-rooms Of Mars (Futurist) 3.99
Holly & The Italians — The Right To Be Italian 3.99
Blurt — Live in Berlin 3.99
Dome — Volume Two 3.99
Gang Of Four — Solid Gold 3.99
Tuxedo Moon — Desire (Brilliant 2nd LP) 3.75
The Saints — Monkey Puzzle plus free single 3.99
TV Personalities — And Don't The Kids Just Love It 3.99

Theatre Of Hate — He Who Dares Wins (Live Bootleg) 2.50
Modern English — Mesh & Lace (exceptional debut LP) 3.99

2nd Layer — World Of Rubber 4.49
British Electric Foundation (Human League) Music For Stowaways (Cassette only) ..... 3.99 + 50p P&P
Clock DVA — White Souls in Black Suits. Diff to LP (Cassette only) ..... 4.99 + 50p P&P

U.K. ALBUMS — Vintage

Toyah — Sheep Farming/Blue Meaning/Toyah Toyah Toyah (each) 4.49
Damned — 1st LP/Music For Pleasure/Machine Gun Etiquette (each) 4.49
Pink Military — Do Animals Believe In God? 4.49
Adam & The Ants — Dirk Wears White Sox/Kings of The Wild Frontier ..... each 3.99
Jubilee Soundtrack — inc. 2 Adam & Ants tracks 4.49
Bauhaus — In The Flat Field 3.99
Associates — Affectionate Punch ..... only 2.99
The Fall — Grotesque/Dragnet/Witch Trials ..... each 3.99
The Fall — Totale's Turn (live) ..... only 2.99
U2 — Boy 3.99
Echo & The Bunnymen — Crocodiles 3.99
Teardrop Explodes — Killimanjaro 4.49
Dead Kennedys — Rotting Fruit 3.99
Young Marble Giants — Colossal Youth 3.99
Black Uhuru — Sinsemilla/1st LP ..... each 4.49
Cab Voltaire — Voice of America/Mix Up ..... each 3.99
Joy Division — Unknown Pleasures/Closer ..... each 3.99
Velvet Underground — 1st LP & Nico/White Light White Heat/Third album ..... 3.99 each
Com Sat Angels — Waiting for a Miracle 4.49
Captain Beefheart — Trout Mask Replica (seminal — dbl. LP) 6.49
Ultravox — Ha Ha Ha/Vienna/Systems of/1st L.P. ..... 3.99 each

U.K. SINGLES — New

Ten Pole Tudor — Swords Of a 1,000 men (pic) 99
Theatre Of Hate — Rebel Without A Brain (pic) 99

Soft Cell — Memorabilia 12" (Hard futurist rock — Pic) 1.99
Material — Temporary Music 2 12" (Pic) 1.99
Fire Engines — At Home 6 track E.P. (superbly packaged) 1.75

Decorators — Pendulum (Pic) 99
Scars — All About You (Pic) 99
Stiff Little Fingers — Just Fade Away 3 track E.P. (Pic) 99
Honey Bane — Baby Love (Pic) 99
Pere Ubu — Not Happy (pic) 95
Robert Calvert (Ex. Hawkwind inc. Lemmy) — Lord of the Hornet (pic) 95
Depeche Mode — Dreaming of me (splendid debut) — pic. 95
Passage — Devils & Angels (pic) 99
Vic Goddard & The Subway Sect — Stop That Girl (pic) 95
Moondogs — Talking in the Canteen (brit. Hard pop) (pic) 99
Delmontes — Tous Les Soirs EP (magnificent debut — pic) 95
Restricted Code — From The Top (pic) 95
101'ers (Joe Strummer) — Revenge (pic) 90
Johnny Britton — The One That Got Away (B. Side Composed by Vic Goddard) (pic) 1.05
Bow Wow Wow — W.O.R.K. 7" (pic) 99p. Flip top cassette version 1.15
Au Pairs — It's Obvious (pic) 95
Go Betweens — I Need Two Heads (Superb, Powerful 45) 99
Thomas Dolby — Urges/Leigarig (Prod XTC — pic) 99
Girls At Our Best — Politics/Getting Nowhere Fast (both pic) ..... each 99
Lilliput — Eisiger Wind (pic) 95
Birthday Party — Mr. Clarinet/Friend Catcher (2 classic 45's — both pic) ..... each 99
Wah Heat — 7 Minutes to Midnight/Better Scream (both pic) ..... each 99
Bongos — In the Congo (pic) 99
Crispy Ambulance — From The Cradle To The Grave (pic) ..99
Five or Six — Another Reason (Prod. Kevin Coyne — pic) ..99
Ski Patrol — Agent Orange (Brilliant — pic) 99
Orange Juice — Simply Thrilled Honey/Love Sick (2 superb 45's) ..... each 99
Josef K — It's Kinda Funny/Radio Drill (2 Ace 45's) ..... each .99
Fire Engines — Everything Rosie (pic) 99
Gang Of Four — What We All Want 7" 99p. 12" £1.99 (both pic)
The Polecats — John I'm Only Dancing (Bowie song) pic. 1.05

Cabaret Voltaire — 12" Import Sluggin For Jesus (pic) 1.99

Classix Nouveau — Guilty (pic) 99
Dept. S. — Is Vic There (Astonishing Debut 45 — pic) 95
Barracudas — I can't pretend (pic) 1.05
Toyah — Four from Toyah EP. 4 new tracks (pic) 1.50
Robert Wyatt — Stalin wasn't Stalling (3rd magnificent recent single — pic) 95
Thompson Twins — Perfect Game (pic) 99
Dead or Alive — I'm Falling (incredible 45) (pic) 95
I'm So Hollow — Dreams to Fill the Vacuum (clear vinyl) 95
Another Pretty Face — Heaven Gets Closer Everyday (pic) ..99
Repetition — The Still Reflex (pic) 99
Steve Diggle (Buzzcocks) — 50 Years Of Comparative Wealth EP (pic) 1.05
TV21 — On The Run (pic) (brilliant) 95
Diamond Edge — Vicious Love (One of our favourite singles at present) 99
Holly & The Italians — Youth Coup (pic) 1.05
T.V. Personalities — Sid Barrett (The Cult lives on — pic) ..95
The Cuban Heels — Walk On Water (pic) 95
The Dark — Einsteins Brain (pic) 95
The Lines — Nerve Pylon (pic) 95
Positive Noise — Give Me Passion (pic) 99
Dalek I Love You — Heartbeat 7" pic 99p. 12" pic 1.99
Altered Images — Dead Pop Stars (pic) 99
Colin Newman — Inventory (pic) 99
2nd Layer — State of Emergency EP (pic) 95
Vogel — Arsloch (Import Brilliant 45) pic 1.35
Mickey Jupp — Don't Talk To Me 99
Nikki Sudden — Back To The Start (pic) 95

Shakin Pyramids - Take A Trip 5 track dble 45 (pic). 1.15

Bill Nelson — Rooms With Brittle Views EP (imp pic) 99
X — White Girl (new US imp — pic) 1.35

HARD CORE PUNK (LP's & 45's)

The Mob — Witchunt (Potent Single) (Pic) 99
Charge — Caged & Staged LP + book 3.99
U.K. Subs — Live Kicks (Dutch release, unavailable in UK) 4.99
Cockney Rejects — New Live LP, G. Hits Vol 3 ..... 3.99
Strength Through O's — Second Oi Oi HCP Comp (inc 4 skins, Exploited, Toy Dolls, Infra Riot + tons more) 3.99
Cockney Rejects — Easy Life E.P. (Pic) 99
Exploited — Dogs Of War (3rd H.C.P. ripper — Pic) ... 95

Crass — Nagasaki 45 (new pic) ..... only 70
Crass & V. Artists — 12" Bullshit Detector (pic) only 1.35 + 50p p&p
Anti Pasti — Another Dead Soldier EP (Ltd. Ed. Red Vinyl) (pic) 99
Anti Pasti — 4 Score Points EP (pic) 99
Discharge — Fight Back/Realities Of War/Decontrol (All pic) ..... 99 each
Theatre of Hate — Original Sin (pic) 99
Crass — Reality Asylum 45 (pic) ..... only 45
Crass — Toxic Gravity Fanzine + Crass Flexi Disc 50p + 35p p&p
Crass — 12" Feeding Of The 5000 (2nd sitting) ..... only 1.99
Crass — Bloody Revolution 45 (pic) ..... only 70
Crass — Stations Of The Crass LP (Dbl. LP £1 p&p) ..only 2.99
The Exploited — Army Life EP/Exploited Barmy Army (both pic) ..... 99 each
UK Decay — For My Country/Unexpected Guest (both pic) 99 each
Poison Girls — Cheppaquiddick Bridge LP 2.99
Zoundz — War/Subvert 45 (pic) ..... only 75
Oi Oi — V/Art LP inc. Rejects, Upstarts, Slaughter, Exploited etc 3.99
Vice Squad — Living on Dreams EP (Pure Punk) (pic) 95
Black Flag — 12" Jealous Again (6 hard core punk anthems-nasty passionate sound) 3.49
Angelic Upstarts — Kids on the Street 45 (pic) 99
Product — 12"/LP Style Wars (8 Tracks — Clay Records product — pic) 1.99
Slaughter & The Dogs — Boot Boys 45 (Crashing 77 punk — pic) 1.05
U.K. Decay — The Black Cat EP (Rare early release — pic) ..99
Partizens — Noys (Ultra Hard Core) 99
The Mob — Anti Police (pic) 99
Fallout — (ex 6 minute War) Conscription 7 track E.P. (pic) only 75

FACTORY RECORDS PRODUCT LP's & 45's

New Order — Ceremony (Totally Magnificent single — pic) 95
A Certain Ratio — 12" 4 track U.S. Imp. (pic) 1.99
Joy Division — 12" Transmission 12" — pic 1.99
Durutti Column — The Return of LP 3.99
Durutti Column — 12" Lips That Would Kiss (pic) 2.25
Joy Division — Unknown Pleasures LP/Closer LP.... each 3.99
Joy Division — 12" Atmosphere/She's Lost Control (pic). 1.99
Joy Division — Transmission/Love Will Tear Us Apart (both pic) ..... 90 each
X Odus — 12" English Black Boys (Good Hard Reggae — pic) 1.99
A Certain Ratio — Graveyard & The Ballroom (Cassette only) 3.99
A Certain Ratio — 12" Flight/Blown Away (pic) 1.99
A Certain Ratio — Shack Up (Imp. pic) 1.25
Section 25 — Girls Don't Count 12" (pic) 1.99
Section 25 — Chanel House (Imp. pic) 1.25
Crawling Chaos — Sex Machine (Pic) 95
Crispy Ambulance — 10" Unsightly & Serene 10" (pic) 1.50
Factory Quartet — Dbl. LP inc. Blurt, plus Durutti Column etc 4.99
Joy Division — Love Will Tear Us Apart 12" (diff. pic. to 7") 1.99
Minny Pops — Dolphin Spurt 45 (pic) 95
The Names — Nightshift 45 (pic) 95

12" OF HEAVEN (Mostly Ltd. Editions)

John Lennon — Imagine (German Imp — pic) 2.99
Killing Joke — Nervous System/Requiem (both pic) each 1.99
Phil Collins — I Missed Again (Ltd ed p

NME CLASSIFIEDS

REACH MORE PEOPLE THAN ANY OTHER MUSIC PAPER IN THIS COUNTRY

For further details ring
KARLA FAERBER
01-261 6122
or write
New Musical Express
Classified Advertisements
25th Floor
King's Reach Tower,
Stamford Street, London, S.E.1

FOR SALE — 25p per word

BLACK SABBATH — Official Tour Souvenirs. Send SAE to Black Sabbath, c/o Holy T-Shirts, 15 Great Western Road, London, W9.

ELTON RAINBOW 1977 programme. **STONES** black-blue tour booklet — £2.00 each. several copies. Dead Wax, 37 Watcombe Circus, Nottingham.

ELVIS IN DAYS GONE BY Vol. 1-2 E.P. Box Set £5.00. — Vol. 2 — E.P. + Book £5.00. — Catalogue (20p). S.A.E. Forever Elvis, 55 Birchfield Road, Northampton.

GAMMA — OFFICIAL Tour Souvenirs. Send SAE to Gamma, c/o Holy T-Shirts, 15 Great Western Road, London, W9.

GENUINE BEATLES autographs. Cash offers. Chubb, 21 Abbots Road, Illchester, Somerset.

GIRLSCHOOL — OFFICIAL Tour Souvenirs. Send S.A.E. to Girlschool c/o Holy T-Shirts, 15 Great Western Road, London, W.9.

MOTORHEAD — OFFICIAL, Tour Souvenirs. Send SAE to Motorhead, c/o Holy T-Shirts, 15 Great Western Road, London, W9.

RUSH — OFFICIAL Tour Souvenirs. Send S.A.E. to Rush c/o Holy T-Shirts, 15 Great Western Road, London, W.9.

U.K. SUBS OFFICIAL MERCHANDISING — DIMINISHED RESPONSIBILITY (New Album) t-shirts, **NEW LINE UP** colour poster. Still in stock — old line up photos, posters, Crash Course, Warhead, Blues t-shirts, badges, stickers, armbands, bum flaps etc. Send SAE for free listing of up to date available merchandise and prices to: **U.K. SUBS PRODUCTS, P.O. BOX 12, GUILDFORD, SURREY.**

PERSONAL — 36p per word

JANE SCOTT for genuine friends. Introductions opposite sex with Sincerity and throughtfulness. Details free. Stamp to Jane Scott, 3/NM North Street, Quadrant, Brighton, Sussex BN1 3GJ.

MIKE FOSTER — Is this the end of your British Rail waistcoat? Good Luck.

PENFRIENDS ALL ages. Send stamp for approval copy:- Matchmaker, 1-7 Wigan Lane, (A.25), Chorley, Lancs.

TUITION — 22p per word

GUITAR TUITION. ALL STYLES. BEGINNERS WELCOME. 01-367 5502.

GUITAR POSTAL Courses. Phone: 0272 421985.

STUDIO ENGINEERING in 8-track studio £15/day. 01-399 3990.

SUPERFAST GUITAR booklet. Intro rock/jazz technique, scales, lead patterns £1.80. Rockbiz, 5 Postern, Wood Street, Barbican, EC2Y 8BJ.

GOT SOMETHING TO SELL?
IT'S ONLY 25p PER WORD IN N.M.E. CLASSIFIEDS
N.M.E. — YOUR PAPER, USE IT.

WANTED — 22p per word

BEATLES MATERIAL, anything considered. Prices please. Cavern Mecca, 18 Mathew Street, Liverpool, Merseyside, L2 6RE.

BRUCE SPRINGSTEEN — Will exchange 2 best seats for May 29th concert for 2 on June 1st, 2nd or 4th. Telephone 828 4461 (day) or 368 4241 (night).

JAM CUTTINGS, bootlegs, especially '77, '78. Prices to Colin Hargreaves, 48 St. George's Road, Wallasey, Merseyside.

KING CRIMSON anything, cuttings, etc. 13 Harrow Drive, London N.9.

NEW ORDER, Joy Division, Bauhaus, Psychedelic Furs tapes. Box No. 4202.

PAPERBACKS WANTED. 360 2323.

POSTERS, INFO. on Rockpile. Also concert photos, negatives returned. Will pay. Contact: Angela Green, 33 Moss Vale Road, Urmston, Manchester.

ROWAN ATKINSON swop two £7.00 tickets 24th April any night. Tele. Beaulieu 612325.

SPRINGSTEEN SWOP four (will split) June 8th for June 7th or May 30th. 0272 421516.

SPRINGSTEEN SWOP one June 4th for May date Wembley. — 01-340 2345.

SPRINGSTEEN SWOP two Wembley June for one Edinburgh. 370 1760 Chris.

SPRINGSTEEN TICKETS swap three Birmingham June 8th for three Manchester May 13th or 14th. 0925 53573.

SPRINSTEEEN TICKETS. Swop two Birmingham 8th June for any other. — Paul 0724 720864.

SPRINGSTEEN TICKETS. Swop two of four Birmingham June 8th for any Wembley dates. Will collect. Phone Bristol 0272 508594.

SPRINGSTEEN TICKETS Wembley or Birmingham. Ring Ipswich 48529.

SPRINGSTEEN TICKETS. 4 wanted for Birmingham June 7th. Either swop for June 8th or good cash paid. Ring 0989 2926.

RECORDS WANTED — 25p per word

ABSOLUTELY ALL your L.P.s, tapes, singles, videocassettes, rarities bought for 1p-£2.50 (or more) cash or exchange value. **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record & Tape Exchange, 38 Notting Hill Gate, London W.11. (01-727 3539). Or **SEND** any quantity by post with S.A.E. for cash (our price must be accepted — S.A.E. for estimate if required).

ALL ALBUMS, cassettes accepted. £2.00, £1.75 for many. Send direct or S.A.E. for quote. Rip-Off Records, Werndriw Cottage, Lampeter, Dyfed.

ANY JAM rarities, promos, pics. Exceptional prices paid. John Harris, 6 Sqdn. RAF Coltishall, Norfolk, Norwich.

DAVID BOWIE — First album (Deram label) and MWSTW (dress sleeve). Will swop for other Bowie rarities of your choice. — Phone 01-669 8409.

KING CRIMSON, Joe Cocker bootlegs or rarities. Top prices. 13 Harrow Drive, Edmonton, N.9.

L.P.'S, CASSETTES: Top prices paid. Send S.A.E. for estimate. — Kingsway, PO Box 48, Station Approach, Bournemouth, BH5 2HN.

OSMOND RECORDS, pre' 1971. Tina, 4 Morrall Road, Sheffield 5, S. Yorkshire.

QUEEN BOOTLEG wanted. Only good conditions. Top prices. Ernst Larsen, Ostrem, 4250 Kopervik, Norway.

TOP PRICES paid for L.P.'s/cassettes. Any quantity. Send details plus S.A.E. for quotation. — Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

FAN CLUBS — 22p per word

DAVROS HATERS unite — Join the ADL.

DEXY'S MIDNIGHT Runners "Intense Emotions Circle". Send S.A.E. for details to "Intense Emotions Circle", 4 The Willows, Four Oaks, Sutton Coldfield, West Midlands.

HEAVY METAL Club. Send stamped S.A.E. for information on Status Quo, Iron Maiden, Kiss to H.M. Club, Box 430, 15 Lots Road, London SW10.

OFFICIAL PIRANHAS Fan Club, SAE S. Horne, 24 Dyke Road, Brighton.

OFFICIAL U.K. Subs Fan Club. Send S.A.E. to P.O. Box 12, Guildford, Surrey.

RUSSIANS INFORMATION, 38 Dulverton Road, Favell Green, Northampton.

999 INTERNATIONAL Fan Club. S.A.E. 147 Oxford Street, London W1. 01-734 9072.

PUBLICATIONS — 22p per word

MOONLIGHT DRIVE 1, 2, 3 available. Bowie, Doors, Dylan, Apple. 65p each + large S.A.E. 19F Maple Road, Penge, London, SE20.

SPRINGSTEEN FANZINE — Candy's Room — issue two, bootleg breakdown, second album lyrics, 50p + 14p stamp. — 74 Winskill Road, Liverpool L11 1HB.

SITUATIONS VACANT — 22p per word

ALTERNATIVE EMPLOYMENT with record companies, radio stations etc. Full-time, part-time. Experience unnecessary. "Music Employment Guide": "Radio Employment Guide" and "British Music Index" (includes 800 helpful addresses). Regularly updated by computer. £1.20 each; all three £2.50. Hamilton House Publishing, Staverton, Devon.

PICK RASPBERRIES in Scotland mid-July — mid-August. Send large SAE to VWI, 9 Park End Street, Oxford.

SWISS SUMMER Farm Jobs. Also grape-picking in France and Switzerland. Send large S.A.E. to V.W.I., 9 Park End Street, Oxford.

TELEPHONE SALES Staff, selling advertising space, should earn regular weekly commission in excess of £200. For further details: Douglas Lewis, 01-240 5729.

WRD LTD RECORD IMPORTERS & DISTRIBUTORS, based in London, WC1, require Van Sales Representative, experience and knowledge in this field preferred. Also Office Junior position vacant. For details ring 01-636 3925.

NME CLASSIFIEDS are seen by over 320,000 more people than our nearest selling rival
SOURCE NRS JULY-DEC 1980

MUSICAL SERVICES — 22p per word

ABOUT 100 bands, groups, discotheques! Keenest prices! London's leading entertainment agency — Claymans 01-247 5531.

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Samply absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London W.1. (10p stamp).

IF YOU'VE gigs & need promotion in Europe let us give you the sound you want. Audio Tuning, Stiegelmeyer Str. 8,3000 Hanover 61. or tel. 01049/511869636.

LYRICS WANTED. No publication fee. 11 St. Albans Avenue, London, W.4.

PROFESSIONALLY PRODUCED personalised jingles, three for the price of one. Top radio quality jingles. Telephone 0734 481123.

REHEARSAL ROOM, good sound, P.A. system. West Norwood area, 20 minutes Big Ben. 741 3751. £5.00 per hour.

SONGWRITERS YOU are invited to send tapes of your songs to **TOPLINE** — agents for the musical works of songwriters and composers in touch with Music Publishers and Record Companies Worldwide. **TOPLINE** Dept MM — 62 Berners Street, London W.1.

TRANSPOSE MUSIC from any key to any key quickly and easily. Handy pocket size chart. Send £1.00 to D. Stanbridge, 61 North Street, Horncastle, Lincolnshire.

MUSICIANS WANTED — 22p per word

BASS PLAYER wanted, into T. Rex and things similar. No a..holes. Please phone: Jeff on 01-727 1662 (Ansaphone).

CREATIVE KEYBOARDIST needed to complete dedicated new pop band. Ring 286 9945.

DRUMMER WANTED urgently to complete new wave band. Commitment, attitude, image essential. South London. Bruce 669 1377.

DRUMMER M/F for The Dead Sea Sound. 250 3528.

DRUMMER WANTED male/female. Au Pairs, Delta 5. N. London/Herts. Greg (01) 340 9210. Mike, Welwyn Garden 29590.

DYNAMITE KEYBOARD player **AGE 17 — 22** required for established recording band. — Biggin Hill 73549 or 01-937 2252.

GIRL DRUMMER into new wave + rock music looking for band or musicians in Scotland. Phone 95 8516.

GIRL VOCAL DUO/TRIO. Recording and management contract offered. Must be young, small, blonde and able to create own vocal backings and harmonies. Immediate recording opportunity with massive potential publicity. Ability most important. Send tapes/pictures to ONT Company Limited, Springfields, Poringland, Norwich, NR14 7RG.

THE PITS Epic Band need legendary vocalist for video, recording, world-domination — Phil 09363 5140 now!

VIOLIN, SYNTH and singer needed for impatient band. No references needed. — Ring this evening. — Dave, 01-452 4728.

WILL YOU form band or magazine spare time. Ideas, enthusiasm or ability, lyrics, anything. Heads, Cure, Teardrop, Fall. London / Bright base. — Phone Karin 0273 726116 after six.

RECORDS FOR SALE — 25p per word

ALBUM HIRE. S.A.E. details. Dianne, Taw Records, Calver, Via Sheffield.

A. PRICE, D. BOWIE, R. Stones, Kiss, Genesis, Mott etc. 5,000+ albums + tapes + singles from 20p. Lists. — S.A.E. (IRC), 3 Ashton Way, Whitley Bay, Tyne and Wear.

BIRMINGHAM RECORDS Fair — Easter Monday, April 20th. Central Hall, Corporation Street. Opens 11am. Admission 40p. — Be there!

BOWIE RARITIES. S.A.E. John, 34 All Saints Road, Liverpool, Merseyside.

BOWIE RARITIES. — Please state wants and price willing to pay. — Box No. 4140.

BOWIE, ZEPPELIN, Springsteen, Dylan, Stones, Who, Clash, Jam, etc. — rarities; Jon, 4 Brewery Street, Handsworth, Birmingham 19.

BOWIE 1966 single Acetate, rare. Offers. 051-924 1747.

CLASH RARITIES. Tapes. SAE list. 43 Archers Court, Whitfield, Dover, Kent.

CROYDON RECORD Collectors Fair. Sunday 12th April Upstairs Function Suite, The Cavalier, Wallington Square, Wallington, nr. Croydon, Surrey. Preview 11.00-12.30 £1.50, 12.30-17.00 50p. Details Medway 74067.

DELETED LP's/Singles Our Speciality S.A.E. For Details To Skeleton Records, P.O. Box 4, Birkenhead, Merseyside.

DOLLS, BUZZCOCKS, records swop for Velvets. — Ingrebourne 44290.

ELVIS HMV RCA 78. Offers. — Algarve Road, London SW18.

FILMCAST WHAT becomes of the Brokenhearted. £1.20 including P&P. 7 Ledgers Road, Slough.

FUNHOUSE RECORDS — Massive April catalogue. Available April 20th. We specialise in rare + deleted albums, singles, psychedelia, punk, new wave, promos, interview albums, picture discs, European pic sleeve singles, in fact everything interesting. If you're hunting for elusive records send large SAE or take out £2.00 subscription for 12 issues. 24 Cecil Square, Margate, Kent.

FUTURIST, PUNK, etc. S.A.E. for catalogue. 36 Radnor Road, Earley, Reading, Berks.

GENESIS: "TWILIGHT Alehouse" flexidisc. Offers? — 249 5557.

JAM V.H.S. Video. Offers. 0632 633569.

MARGATE RECORD Fair, April 25th, Nayland Rock Hotel. Enquiries (0843) 20336.

OLDIES NEW/secondhand, '55–'80. SAE 60 Slamannan Road, Falkirk.

PINK FLOYD "OMAYYAD". Offers. Phone Steve 858 7597.

PISTOLS SWINDLE picture sleeve. Offers. Tyhurst, Harley Lane, Heathfield, Sussex.

RARE RECORDS: at 25p a word we can't give you any details of the thousands of rare and hard to get Albums, E.P.'s, 45's and 78's in stock at — **ROCK ON** — 3 Kentish Town Road, N.W.1 (next to Camden Town tube). Open 11.00 a.m. to 6.00 pm. every day including Sunday and also at **THE RECORD SHOP,** 3 Buck Street, Camden Town — London's newest collectors record shop — opening April 15th — just around the corner!

REGGAE & dub music for sale. For the largest selection of reggae records, old or new, send £1.00 and large SAE for my twenty pages lists. Donald Roberts, 205 Stoke Newington Church Street, London, N16.

ROCK ETC. 24 page list. SAE. 85 Riley Road, Brighton.

ROCK ON: send S.A.E. for our list of hard to get 60's & 70's Rock, R & B and Soul Albums — 3 Kentish Town Road, London N.W.1.

SINGLES: OVER 3,500 titles '55–'80 including many at bargain prices in our latest list. Send 17p stamp. Gemini Records, P.O. Box 11, Market Place, Boston, Lincs, PE21 6EH.

SPRINGSTEEN, JOY Division, Jam, Pistols, Pretenders, Clash, Police, Bowie etc. rarities. S.A.E./IRC. Videos also available: Dylan, Stones, Doors, Pistols etc. 8 Lingfield, Hazelgrove, Stockport.

STIFF/N.M.E. Label — Ian Dury + Blockheads — Sex & Drugs & Rock & Roll. Very rare. Offers over £15.00. Box No. 4203.

URGE SINGLE Revolving Boy £1.00 including P&P. — David, 92A Barkers' Butts Lane, Coventry, CV6 1DZ.

RECORDING STUDIOS — 22p per word

CROW 8-TRACK. Weekday 8-hour package £45.00 (10 hours £55.00). Includes drums (Premier Resonator) and backline. Vox, Marshall, Hi-Watt, Fender, Redmere amps. Young engineers, friendly London location. 01-399 3990.

DONT WASTE your breath. Mouth-To-Mouth.

PORTSMOUTH 8-track, £5.00 per hour. Havant (0705) 476582.

8-TRACK STUDIO, central London. £5.00 per hour. TEAC, Tannoy monitors, effects, piano, backline. Recession Recordings 01-602 6738.

DISCOTHEQUES — 22p per word

'CALL ME' Disco. 01-656 5226 evenings/weekends.

CHARLEY BROWN professional road-shows and D.J.'s. Woking 63863 (STD 04862).

DAVE JANSEN. 01-699 4010.

EARLY BROADCAST Show, Doctor Disco of The Freedom Train Disco. 01-533 0947.

INSTRUMENTS FOR SALE — 22p per word

HOFNER SIX string violin guitar. Collectors item. £150 ono. — Ring Norwich 55444.

WATKINS LEAD guitar, 80W amp and speaker. £120 or separate. — 0625 526311.

BANDS — 22p per word

BANDS WANTED: Ceasar couldn't sing, so Romans in Britain Records are looking for new bands. We don't promise an Empire, just a fair hearing. Send demos, information, etc. to 3 Swan Lane, Norwich.

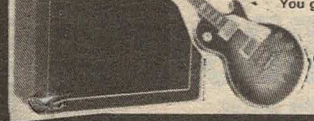
A CAREER AS A STUDIO ENGINEER?

If you're considering a career as studio or stage engineer an excellent way to start is to attend one of our weekend courses. You will learn in theory and practice about all aspects of recording, tracking, dubbing, use of effects etc in our 16 track studio.

Interested? **Phone 01-580 4720 or 01-747 1142** (evenings and weekends). The cost for the weekend including hotel acccommodation is £98.

NEED SOMEONE FOR YOUR BAND?
IT'S ONLY 22p PER WORD IN N.M.E. CLASSIFIEDS.
N.M.E. — YOUR PAPER, USE IT.

SOUTH EASTERN ENTERTAINMENT
373 LEWISHAM HIGH ST., LONDON SE13.
Phone 01-690 2205
SEEA



NEW LES PAUL REPLICA GUITAR **Only £59**
FREE DELIVERY ON ALL OFFERS
or complete with hard fitted plush-lined case.
Only £80.
SPECIAL PACKAGE DEAL
GUITARIST DELIGHT
You get: Guitar, fitted case plus 5 watt practise Combo.
All for only £130
Or £10 Deposit, plus 12 months at £11.70 APR 34.5%. Total Credit price £150.40.
FULL WRITTEN QUOTATION ON REQUEST
FOR ALL GUITARS DIRECT TO YOUR DOOR FROM THE "BIG 5" MUSIC STORES
MAIL ORDER B/CARD ACCESS ETC

EASTER COPY DATES!

If you would like a classified advertisement in our April 25th issue, your coupon must arrive by **WEDNESDAY APRIL 15th**

Advertisements for the Easter issue *(April 18th)* should arrive as normal

Love **KARLA**

NME CLASSIFIEDS ORDER FORM

RATES

22p per word
Artistes Wanted, Bands, Discotheques, Employment Agency Licence, Engagements Wanted, Fan Clubs, Free Radio, Groups Wanted, Instruments For Sale, Instruments Wanted, Insurance, Musical Services, Musicians Wanted, Publications, Recording Studios, Situations Vacant, Situations Wanted, Sound Equipment, Transport, Travel, Tuition, Wanted.

25p per word
For Sale, Records For Sale, Records Wanted.

36p per word
Personal, Printing, Public Notices, Special Notices, Traders Announcements.

Box No. fee £1.80 per insertion
Heavy block capitals after the first two words are charged at double rate.

Write your ad here in block capitals. One word per box.

HEADING:			

NAME.....

ADDRESS.....
(BLOCK CAPITALS)

.....

.....

.....

DAYTIME PHONE NO .....

If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.

All advertisements must be pre-paid.

I enclose P.O./Cheque value £.....

Post to: NME CLASSIFIEDS, ROOM 2529, KINGS REACH TOWER, STAMFORD STREET, LONDON, SE1 9LS

Mercedes GIG HOPPER

Is there a well heeled group out there suffering from success? Feeling that it's time for a step-up from the clapped out Bedford? Looking for a way to shrink the miles between gigs?

Here's something that might have been made for you.

Basically it's a right hand drive Mercedes Benz coach with a 6.5 litre turbo-charged diesel engine and a twin rear axle configuration, first registered in May 1972.

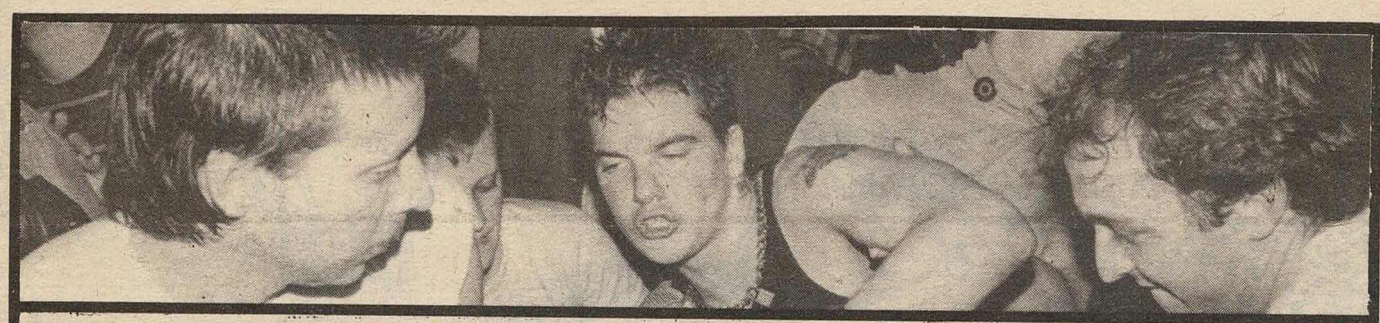
Originally designed as a 49 seater, the coach has been extensively modified to provide 35 luxury seats together with 'facilities'. Finished in silver with contrasting white, blue and black coach stripes and tinted silver glass windows.

Used by American group 'Living Sound' for their successful European tour, the coach has a recorded mileage of 64,800. Which is not a lot for an engine of this size which has been beautifully maintained.

It's enough to make success seem worth it.

If you want to look it over, ring David Hume on Watford 37211.

Jewell of Watford
201 High Street
Watford
Herts



The late Darby Crash of The Germs frolics with chums. *Pic: Sue Brisk.*

SURFPUNK BREAKDOWN

◆ FROM PAGE 31

self-destruction if other avenues of expression are closed. A number of people I spoke to saw Crash's death as a sought-after achievment, even the realization of a dream. California dreaming has come a long way, baby.

TWICE IN LESS than two weeks I've seen this trashy B-feature monster movie called *Horror Of Party Beach* on one or another channel's late, late show. It begins to seem like something more than a coincidence, what Carl Jung used to call synchronicity; it's like when you hear a work for the first time in your life and then you hear it five times in the next forty-eight hours.

Horror of Party Beach was made in 1964. Its plot is minimal. A pre-Beach Boys surf band with DA haircuts and Pendleton shirts is playing on the back of a flatbed truck for a crowd of California sun bunnies. Each time a couple of them slip away from the party to make out on a more secluded bit of beach a huge, black, rubbery seaweed thing slimes out of the sea and eats them alive — probably as a punishment for their teen immorality.

Of course in the end, the teens all get together, discover the monster's weakness and zap it, but that's not the real point.

Increasingly, from where I'm sitting, it starts to seem that *Horror Of Party Beach* is some sort of parable for what's going on in Southern California. Something nasty is lurking on the fringes of Reaganland. The children of this polluted capitalist utopia are being dragged by a grim, black anger into the nihilist world of Darby Crash. They are being infected with inarticulate rage against everything that has been sold to them as good and desirable since the time they could crawl.

It's easy to sit back in either New York or London and dismiss the surf punk wave as some isolated rerun of 1976/7/8. Certainly, from the outside, it sure as hell does look like that. These are, however, not street kids without hope or prospects looking to survive in some out of date crumbling city. These are the children of the best that capitalism can offer. They come from the solid upper middle suburbs of LA, Mirada, Anaheim, Newport Beach, Huntington Beach and Fullerton. With their pools and their manicured lawns, their three car garages and Mexican gardens, these places are the strongholds of the American dream. It's the world of *The Graduate* and Mrs Robinson. It's these people who have invested their votes and, in some cases, even their money to make sure that Reagan and his right wing new deal will protect and preserve this lotusland from all the pressures of change. Somewhere along the way, though, something went wrong with the next generation. They want nothing more than to throw it all away, to trash it and burn it. It's like Jim Morrison's line in 'The End' was a kind of prophecy; *"All the children are insane"*.

There's a terrible isolation about these kids. Many of them are, by all accounts, close to asexual. Certainly the demonstration of any emotion except anger is close to taboo. Los Angeles itself is a uniquely isolated place with everyone moving around in the armoured womb of their chevy or their Datsun. No cross current of ideas disturbs the singlemindedness of Southern California punks. There are no political activists to inspire musicans to a different kind of sloganeering. There is no cross fertilization with the next bunch of underdogs (in LA, the Chicano low riders with their Salsa music and baroque custom cars); the only contact between Chicano and punk is strictly on a battle-ground footing.

There isn't even any help forthcoming from the music industry. Even though it's the entertainment capital of the world, there is no space for experimentation or creative courage in LA. In the music business, conservatism also rules. In their hearts they know that Neil Diamond is what is really good for us.

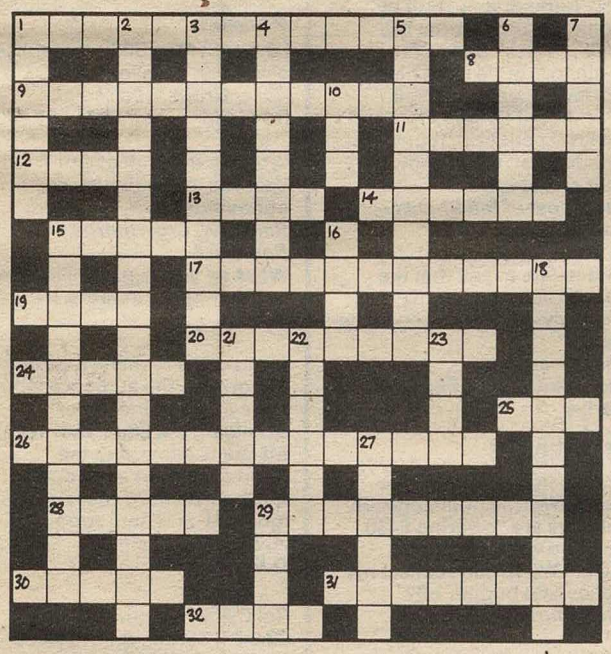
Black Flag may, as a result of publicity, make it as far as New York, even London. X may sell a few records, but the majority of these Reaganland kids have no way out. They have short circuited, they are locked into a going-nowhere spiral of hostility. They hate so hard that they have no space to grow. They are so busy defining their rebellion that they have developed a tunnel vision that excludes any fresh ideas. They are, after all, the children of conservative parents. Lacking a way to move up many, like Darby Crash, will sink into self destructive oblivion.

If LA goes ahead with its plans to host the 1984 Olympic Games, professional terrorist watchers predict that the city would be the optimum target for the detonation of the first home-made atom bomb by some group of crazies.

Between that and the earthquake, LA lives in a state of "if the left one don't get you, the right one will."

© 1981 — Mick Farren

NME X-PRESS WORD



ACROSS

1 The Big Yin (5,8)
8 Bowie song, or 1980 film
9 Stevie Winwood's old guv'nor (7,5)
11 The one before 'Scarey Monsters'
12 You can say that again!
13 'Girls ———'
14 What Madness and Otis have in common (2,4)
15 See 27
17 Bob Dylan song recorded by Manfred Mann and (in French) by Fairport Convention (2,3,5,2)
19 '60s Birmingham pop band whose passion for publicity once brought them into legal conflict with PM H. Wilson
20 Electro pioneers
24 Hot Rodder
25 Hearing aid?
26 '60s club performer celebrated on '80s single (4,10)
28 & 7 Veteran US bluesman usually partnering Brownie McGhee
29 *Paper Moon* is one of his better movies (4,5)
30 & 32 Currently duetting with John Lennon *(A tasteful tribute — DJM)*
31 Seminal English rock guitarist who first came to prominence in the Yardbirds (4,4)
32 See 30

DOWN

1 & 15 down Aka Douglas Trendle Esq.
2 'Bass Culture' is his most recent collection (6,5,7)
3 Char picket (anag. group, 2 words)
4 Role played by 6 down in '60s movie of same name (3,5)
5 The 'It's My Party (And I'll Cry If I Want To)' girl (6,4)
6 Kari-Ann's new brother-in-law (easy if you read the *Sunday Mirror)*
7 See 28
10 Is *he* there?
15 See 1 down
16 It never sleeps
18 A Sceptre of sorts (4,7)
21 Francis Quo
22 '70s 'progressive' band fronted by Roger Chapman
23 Veteran ska trombonist
27 & 15 across In the '70s, often described as the world's best rock drummer
29 Extract of Orange Crush?

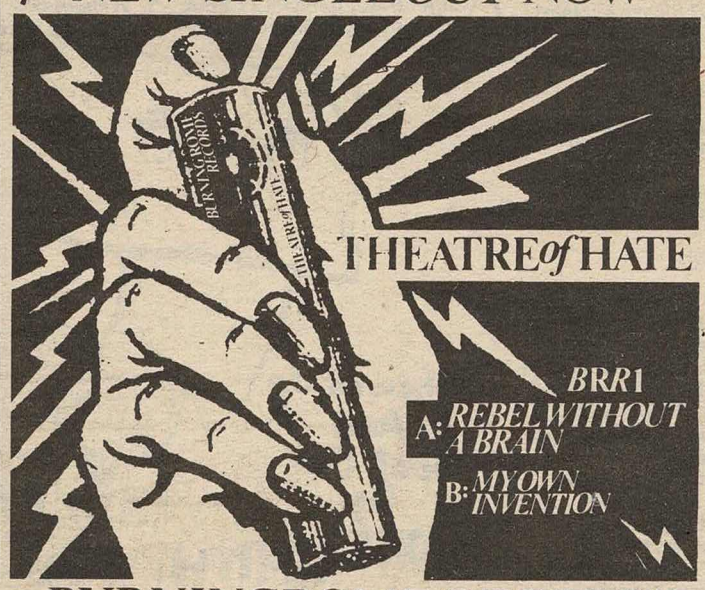
LAST WEEK'S ANSWERS

ACROSS: 5 Rocky; 7 George C. Scott; 9 Free; 10 'Flesh And Blood'; 13 ELP; 14 Tony Banks; 16 Smokey; 17 Wylie; 18 Tina (Weymouth); 20 '(Classical) Gas'; 22 Graduate; 25 Magazine; 27 Earth Wind and Fire; 28 New Musik; 30 Kevin (Rowlands); 31 Stiff; 32 'Classical (Gas)'.

DOWN: 1 Belle Stars; 2 Crass; 3 'He's A Rebel'; 4 Hollies; 6 Carole King; 8 Thompson (Twins); 11 Dionne Warwicke; 12 Guy (Stevens); 15 New Order; 18 The Mo-Dettes; 19 Al Jardine; 21 (Guy) Stevens; 23 'Duchess'; 24 The Beat; 26 'I Like It'; 29 Muff (Winwood).

THEATRE of HATE

NEW SINGLE *OUT* NOW



THEATRE *of* HATE

BRR1
A: *REBEL WITHOUT A BRAIN*
B: *MY OWN INVENTION*

BURNING ROME *RECORDS*
32 Alexander st. London W 2 (01 229 8236)

Penny Farthing

Phone 0277 224547
or send large SAE to
PFS, DEPT N
65/67 SHENFIELD ROAD, SHENFIELD
ESSEX, ENGLAND
Overseas send three IRCS

FOR EXPRESS SERVICE you may use your ACCESS/MASTER CHARGE OR BARCLAY/VISA CARDS — Phone Brentwood (0277) 224547 or send your card number with your order.
Rush your POs, cheques to — P.F.S., 65-67 SHENFIELD ROAD, SHENFIELD, ESSEX, CH15 8HA, ENGLAND.
OVERSEAS CUSTOMERS please pay by I.M.O. or a draft drawn on a London Bank.
UK POST RATES — ALBUMS — 1LP = 75p / 2LPs = 1.30 / 3LPs = 1.65 / 4 or more LPs = 2.00
OVERSEAS POST RATES — ALBUMS — 1LP = 1.20 / 2LPs = 2.00 / 3 - 4LPs = 3.20 / 5 or more LPs = 75p Each.

IMPORTS AND RARITIES
Please allow up to 21 days for delivery.

R3479	Box Set, 3LP, poster + EP — AC/DC	10.99
R3334	Almost Alive — Amon Duul	5.99
R3335	Pyragony — Amon Duul	5.99
R3336	Made In Germany (2LPs) — Amon Duul	7.99
R3337	Best Of (2LPs) — Animals	6.99
R3338	Twain Shall Meet — Animals	4.99
R3339	Animalisms — Animals	5.49
R3340	666 (2LPs) — Aphodites Child	7.99
R3503	El Mocambo — April Wine	4.99
R3504	Live — April Wine	4.99
R3505	Whole World Gone Crazy — April Wine	4.99
R3506	Stand Back — April Wine	4.99
R3507	Electric Jewels — April Wine	4.99
R3508	Greatest Hits — April Wine	4.99
R3509	On Record — April Wine	4.99
R3341	Big Pink — Band	4.99
R3480	First (2LPs) — Beatles	6.99
R3481	First 1LP with T Sheridan — Beatles	4.49
R3482	Rarities (with photo) — Beatles	4.99
R3342	Beggars Can't Be Choosers — Beggars Opera	4.99
R3343	Get Your Dog Off Me — Beggars Opera	5.49
R3344	Beggars Opera — Beggars Opera	5.49
R3346	Act One — Beggars Opera	5.49
R3347	Sagittary — Beggars Opera	3.99
R3345	Waters Of Change — Beggars Opera	4.99
R3348	Star Gold (2LPs) — Black Sabbath	6.49
R3382	Best Of — Bo Hansson	4.49
R3366	Greatest Hits Vol 2 — Bob Dylan	4.99
R3367	Greatest Hits Vol 3 — Bob Dylan	4.99
R3361	Hooker N' Heat (2LPs) — Canned Heat	6.99
R3483	Livin' The Blues (2LPs) — Canned Heat	7.99
R3350	Safe As Milk — Captain Beefheart	4.99
R3484	Best Of Live (2LPs) — Caravan	4.99
R3351	Wedding Album — Cheech & Chong	4.99
R3352	Big Bambu — Cheech & Chong	4.99
R3353	Cheech & Chong — Cheech & Chong	4.99
R3354	Los Cochinos — Cheech & Chong	4.99
R3355	Let's Make A New Dope Deal — Cheech & Chong	4.99
R3356	Sleeping Beauty — Cheech & Chong	4.99
R3357	Up In Smoke — Cheech & Chong	4.99
R3362	Live In Germany — Creedence	3.99
R3485	Live In Europe (2LPs) — Creedence	6.99
R3499	Boys Don't Cry — Cure	4.99
R3368	Rockpile — Dave Edmunds	4.49
R3490	Rocker (2LPs) — Dave Edmunds	6.99
R3333	Rock Galaxy (2LPs) — David Bowie	7.49
R3363	Last Concert In Japan — Deep Purple	4.99
R3486	Mk 1&2 (2LPs) — Deep Purple	8.49
R3487	Sunshine S'Man Concert (2LPs) — Donovan	5.99
R3510	Pop Cronik (2LPs) — Donovan	7.49
R3364	Star Collection Vol 1 — Doors	4.49
R3365	Star Collection Vol 2 — Doors	4.49
R3488	Other Voices — Doors	4.99
R3489	Full Circle — Doors	4.99
R3369	Reality Feels — Earth & Fire	4.99
R3382	Aqua — Edgar Froese	5.49
R3383	Epsilon In Malaysian Pale — Edgar Froese	5.49
R3384	Macula Transfer — Edgar Froese	4.99
R3385	Electronic Dreams — Edgar Froese	4.49
R3370	Mass In F Minor — Electric Prunes	4.99
R3329	Song For Me — Family	5.49
R3330	Anyway — Family	5.49
R3331	Bandstand — Family	5.49
R3332	It's Only A Movie — Family	5.49
R3491	Nipponjin — Far East Family Band	4.99
R3373	Teenage Head (2LPs) — Flamin' Groovies	6.49
R3374	Sneakers — Flamin' Groovies	4.99
R3375	On Focus — Focus	4.99
R3376	Focus II — Focus	4.99
R3377	At The Rainbow — Focus	4.99
R3378	House Of The King — Focus	4.99
R3379	Focus III (2LPs) — Focus	7.49
R3380	Moving Waves (2LPs) — Focus	7.49
R3497	200 Motels (2LPs) — Frank Zappa	6.99
R3498	Chunga's Revenge — Frank Zappa	4.99
R3381	Pop Chronik (2LPs + book) — Free	6.99
R3386	Rock Theatre — Genesis	4.49
R3387	To Revelation — Genesis	4.99
R3388	Wonderwall Music — George Harrison	4.99
R3401	Play Me Out — Glenn Hughes	5.49
R3388	Great Band — Grease Band	4.99
R3389	Amazin' Grease — Grease Band	4.99
R3390	Rare Tracks — Gruppo Sportivo	4.99
R3399	The Belfast Gigs — Horslips	4.99
R3400	Happy To Meet, Sorry To Part — Horslips	4.49
R3402	Today — It's A Beautiful Day	4.99
R3403	Marrying Maiden — It's A Beautiful Day	4.99
R3404	Anytime, Choice Quality — It's A Beautiful Day	4.99
R3405	Carnegie Hall — It's A Beautiful Day	4.99
R3470	Story '69-'78 (2LPs) — Johnny Winter	7.49
R3371	Keith Emerson/Nice (2LPs) — Keith Emerson /Nice	6.49
R3372	Attention — Keith Emerson/Nice	4.49
R3358	Beautiful Extremes '74-'77 — Kevin Coyne	4.99
R3359	Let's Have A Party — Kevin Coyne	4.99
R3360	Dandelion Years (box set) — Kevin Coyne & Siren	8.99
R3406	Story Of Pop — Kinks	4.49
R3407	Pop Kronik (2LPs + book) — Kinks	6.99
R3512	Pop Gold — Kinks	4.49
R3408	Best Of Solos Vol 2 — Kiss	5.49
R3409	Highrail — Kraftwerk	4.49
R3492	Autobahn (2LPs) — Kraftwerk	5.99
R3442	Champagne Charlie — Leon Redbone	4.99
R3443	On The Track — Leon Redbone	4.99
R3410	De Caro — Love	4.49
R3500	Best Of — Love	4.99
R3411	Blues Helping — Love Sculpture	4.49
R3412	Forms & Feelings — Love Sculpture	4.49
R3413	Attack — Magma	4.99
R3414	Martins Cafe — Magna Carta	4.99
R3415	Songs From Wasties, Orchard — Magna Carta	4.99
R3416	Seasons — Magna Carta	4.49
R3417	Lord Of Ages — Magna Carta	4.99
R3418	Twice (2LPs) — Man	6.99
R3419	2oz Of Plastic — Man	4.99
R3349	Worlds & Music '67-'77 (2LPs) — Marc Bolan	6.99
R3420	Live Grape — Moby Grape	4.99
R3493	Rock Nation — Montrose	4.99
R3501	Warner Bros. Presents — Montrose	4.99
R3494	2 Miles From Heaven — Mott The Hoople	4.99
R3424	Twin Peaks (2LPs) — Mountain	7.49
R3513	Blackberry Way — Move	3.99
R3514	Flowers In The Rain — Move	3.99
R3472	Journey Thru' Past (2LPs) — Neil Young	6.99
R3473	Time Fades Away — Neil Young	4.99
R3425	More Live In New York (2LPs) — Nektar	6.99
R3426	Journey To The Centre/Eye — Nektar	4.99
R3427	Sounds Like This (2LPs) — Nektar	6.99
R3428	Nektar — Nektar	4.99
R3429	Remember The Future — Nektar	4.99
R3430	A Tab In The Ocean — Nektar	4.99
R3431	Live At The Roundhouse — Nektar	4.99
R3432	Man In The Moon — Nektar	5.49
R3433	Live In New York (2LPs) — Nektar	6.99
R3434	Best Of (2LPs) — Nektar	6.99
R3435	Same — New York Dolls	4.99
R3436	Too Much Too Soon — New York Dolls	4.99
R3436	Pop Legend — Nice	4.99
R3391	End Of The Game — Peter Green	4.49
R3393	Silent Corner — Peter Hamill	4.99
R3394	Black Box — Peter Hamill	4.99
R3395	Nadir's Big Chance — Peter Hamill	4.99
R3396	Chameleon In The Shadow — Peter Hamill	4.99
R3397	In Camera — Peter Hamill	4.99
R3437	Masters Of Rock — Pink Floyd	4.99
R3515	Affenstunde — Popol Vuh	4.99
R3438	Same — Pretty Things	4.99
R3439	Emotions — Pretty Things	4.99
R3440	Get The Picture — Pretty Things	4.99
R3441	Attention — Rare Bird	4.49
R3471	The Golden Years (2LPs) — Roy Wood	6.99
R3448	Lonesome Crow — Scorpions	4.49
R3449	Action — Scorpions	4.49
R3450	Rock Galaxy (2LPs) — Scorpions	6.99
R3496	Virgin Killer (orig. G/F cov) — Scorpions	5.49
R3502	Rocky Horror Show — Soundtrack	4.99
R3451	Pop Cronik (2LPs + book) — Status Quo	6.99
R3511	Face To Face (2LPs) — Steve Harley	7.49
R3452	Deboro — T Rex	4.49
R3453	Story Of Pop — T Rex	4.49
R3454	Pop Cronik (2LPs + book) — T Rex	7.49
R3455	Electric Warrior — T Rex	4.49
R3516	Twentieth Century — T Rex	4.99
R3328	Electronic Meditation — Tangerine Dream	4.99
R3444	Something/Anything (2LPs) — Todd Rundgren	7.49
R3445	Todd (2LPs) — Todd Rundgren	7.49
R3446	Ballad Of — Todd Rundgren	4.99
R3447	Runt — Todd Rundgren	4.99
R3456	One — U.F.O.	5.49
R3457	Live — U.F.O.	5.49
R3458	Best Of — U.F.O.	5.49
R3459	Flying 1 Hour Space Rock — U.F.O.	5.49
R3460	Profile — U.F.O.	4.49
R3461	Space Metal (2LPs) — U.F.O.	7.49
R3462	Live Kicks — UK Subs	4.99
R3463	Aerosol Grey Machine — Van Der Graaf	4.49
R3464	Reflection (2LPs) — Van Der Graaf	6.99
R3421	It's All Over Baby (2LPs) — Van Morrison	7.49
R3422	Here Comes Gloria (2LPs) — Van Morrison	7.49
R3465	La Fete Sauvage — Vangelis	4.99
R3466	Opera Sauvage — Vangelis	4.99
R3467	Rock 'N' Roll Gypsies — Vinegar Joe	4.49
R3468	Six Star General — Vinegar Joe	4.49
R3469	Vinegar Joe — Vinegar Joe	4.49
R3423	Uncle Meat (2LPs) — Zappa/Mothers	7.49
R3474	First — ZZ Top	4.99
R3475	Tres Hombres — ZZ Top	4.99
R3476	Tejas — ZZ Top	4.99
R3477	Rio Grande Mud — ZZ Top	4.99
R3478	Fandango — ZZ Top	4.99

SPECIAL OFFER LPs & 12" SINGLES

A0297	Solo (Kiss) — Ace Frehley	1.99
A0706	Wild Frontier (Diff. tracks) — Adam & The Ants	3.49
A0142	Sweet Vendetta — Adrian Gurvitz	1.49
A0362	Act Like Nothings Wrong — Al Kooper	1.49
A0231	Muscle Of Love — Alice Cooper	1.99
A0527	Enlightened Rogues — Allman Brothers	1.99
A0082	On Earth — Angel	1.49
A0022	Sides/Private Pt's (2LPs) — Anthony Phillips	4.49
A0039	Encore (2LPs) — Argent	2.99
A0567	Arlo Guthrie — Arlo Guthrie	1.49
A0172	Warmer Communications — Average White Band	1.99
A0173	Soul Searching — Average White Band	1.99
A0182	Northern Lights — Band	2.49
A0201	Islands — Band	2.49
A0190	Beach Boys '69 — Beach Boys	1.99
A0193	Concert — Beach Boys	1.99
A0195	15 Big Ones — Beach Boys	1.49
A0198	Love You — Beach Boys	1.99
A0536	Hands Off She's Mine (12") — Beat	1.39
A0382	Turnstiles — Billy Joel	2.99
A0383	Streetlife Serenade — Billy Joel	2.99
A0268	Attention Vol II — Black Sabbath	2.49
A0597	Technicol Ecstasy — Black Sabbath	2.25
A0075	Black Sabbath — Black Sabbath	2.49
A0076	Master Of Reality — Black Sabbath	2.49
A0078	Vol 4 — Black Sabbath	2.49
A0079	Sabbath Bloody Sabbath — Black Sabbath	2.49
A0080	Greatest Hits — Black Sabbath	2.49
A0548	Atomic (12") — Blondie	1.25
A0069	Tyranny & Mutation — Blue Oyster Cult	2.49
A0109	French Kiss — Bob Welch	1.99
A0647	Boston — Boston	2.79
A0248	Very Best Of (2LPs) — Byrds	3.25
A0067	Clear Spot — Captain Beefheart	2.49
A0090	All The Perts 10" — Cheap Trick	1.99
A0241	Young Men Gone West — City Boy	1.49
A0091	Black Market Clash (10") — Clash	2.49
A0701	Not The Nine O'Clock News — Comedy	3.49
A0235	True Romances — Cortinas	1.49
A0223	More Creedence Gold — Creedence	2.49
A0145	L — Crome & Godley	1.99
A0033	Music For Pleasure — Damned	3.99
A0649	John I'm Only Dancing (12") — David Bowie	1.49
A0071	Heroes — David Bowie	2.99
A0249	Baby Faced Killer — David Byron	1.49
A0027	Whitesnake — David Coverdale	3.99
A0628	Goodbye Girl — David Gates	1.99
A0035	Mark 2 Singles (purp. vin) — Deep Purple	3.49
A0429	On My Way To Where — Dory Previn	1.99
A0161	Love Beach — E.L.P.	1.49
A0012	8.5 — Earth Quake	1.99
A0313	Lavaled — Earth Quake	1.99
A0314	Rocking The World — Earth Quake	1.99
A0585	Spirit — Earth Wind & Fire	2.49
A0158	Life On The Line — Eddie & The Hot Rods	1.99
A0311	Thriller — Eddie & The Hot Rods	1.99
A0459	Edgar Winter Album — Edgar Winter	1.99
A0545	High Fidelity (12") — Elvis Costello	1.49
A0123	40 Greatest (2LPs Pink) — Elvis Presley	4.99
A0125	Elvis Tapes — Elvis Presley	2.49
A0239	Backless — Eric Clapton	1.99
A0301	Shake Some Action — Flamin' Groovies	1.99
A0509	Solo (Kiss) — Gene Simmons	1.99
A0528	Music From Consequences — Godley & Creme	1.99
A0149	Grab It For A Second — Golden Earring	1.49
A0146	Rats To Riches — Good Rats	1.49
A0440	Stick To Me — Graham Parker	1.99
A0143	Black Diamond — Groundhogs	1.49
A0144	Crosscut Saw — Groundhogs	1.49
A0139	Magazine — Heart	1.99
A0004	Dog & Butterfly — Heart	1.99
A0270	Greatest Hits — Humble Pie	2.49
A0202	Do It Yourself — Ian Dury	2.49
A0136	Ian Hunter — Ian Hunter	2.49
A0431	TV Eye — Iggy Pop	1.99
A0713	Shades — J.J. Cale	2.99
A0377	Pearl — Janis Joplin	2.99
A0378	Greatest Hits — Janis Joplin	2.99
A0379	Kozmic Blues — Janis Joplin	2.99
A0184	Truth — Jeff Beck	2.99
A0262	Jebb Beck Group — Jeff Beck	2.99
A0265	Wired — Jeff Beck	2.99
A0530	Got The Feeling — Jeff Beck	1.99
A0391	Worst Of — Jefferson Airplane	2.99
A0386	Earth — Jefferson Starship	2.99
A0387	Red Octopus — Jefferson Starship	2.99
A0387	Red Octopus — Jefferson Starship	2.99
A0390	Gold — Jefferson Starship	2.99
A0110	Barnstorm — Joe Walsh	2.99
A0471	Smoker You Drink — Joe Walsh	2.99
A0702	Double Fantasy — John Lennon	3.49
A0703	Imagine — John Lennon	3.49
A0711	Shaved Fish (Best Of) — John Lennon	3.79
A0712	Rock 'N' Roll — John Lennon	3.79
A0349	Windows — Jon Lord	1.99
A0332	Blue — Joni Mitchell	2.99
A0380	Journey — Journey	2.99
A0598	Next — Journey	1.99
A0638	Living After Midnight (12") — Judas Priest	.99
A0625	Sin After Sin — Judas Priest	2.79
A0704	Point Of Entry — Judas Priest	3.49

BLANK CASSETTES 5 YEAR GUARANTEE

CUT ME OUT to claim these SPECIAL DISCOUNTS

FREE OFFER! 1 C90 UFO I FREE with every £10 you spend on YASHIMA cassettes recommended by CLEO LAINE

	C60	C90	C12
Agfa SFD	83p	1.04	1.4
Agfa CrO2	1.00	1.14	1.5
BASF LH	54p	68p	1.2
BASF Super	88p	1.18	1.4
BASF CrO2	1.10	1.15	—
Fuji FL	67p	85p	1.2
Fuji FX I	83p	94p	—
Fuji FX II	1.14	1.39	—
Hitachi UD/XL or XL II	—	1.69	—
Maxell UD	93p	1.16	—
Maxell UD/XL I	1.20	1.49	—
Maxell UD/XL II	1.28	1.65	—
New Lada CrO2	75p	95p	—
FREE. Buy any 3 Lada and ask for 1 (same size) FREE			
Memorex CrO2	1.16	1.29	—
New Memorex MRX3	92p	1.09	1.4
Memorex High Bias	1.16	1.39	—
Sony CHF	56p	77p	—
Sony BHF	75p	86p	—
Sony AHF	85p	1.09	—
Sony CD Alpha	1.18	1.48	—
TDK Dynamic	67p	89p	1.2
TDK AD	95p	—	1.7
TDK OD	1.10	1.58	—
TDK SA	1.17	1.69	—
Yashima UFOI	99p	1.28	1.6
Yashima UFOI-S	1.04	1.44	1.7
Yashima UCD	1.25	1.98	—

FREE: Ask for 1 UFOI-S (same size) with every UFOI or UFOI-S or UCD you BUY

VIDEO (TOP JAPANESE BRANDS)
VHS Format: E60 £4.95; E120 £6.75; E18 £7.45.
BETAMAX: L500 £5.50; L750 £7.20.
VCR Format: VC100 £9.40; VC120 £12.50 VC150 £13.95.

Despatched in 7 days by RECORDED DELIVERY. P&P: Video 85p per order. Cassettes 1.25 per order.
BONUS OFFER! Claim 1 C90 Yashima UFO 1 (worth £1.28) FREE with every £10 you spend on audio cassettes. (not applicable to video).

ESTUARY AUDIO

ALL MAIL TO: ESTUARY AUDIO, DEPT. NME, 1 HIGHBURY STATION, HIGHBURY CORNER, LONDON N5 (607 0644) CALLERS WELCOME

LONDON SE1 — New X Gate Station 01-691 7294
LONDON W C2 — Leicester Sq. Stn. (Ticket Hall Cranbourn St. exit) 01 439 9210
LONDON EC2 — Masons Ave, 30 Coleman St. 01 606 4102
LONDON SW — 330 Vauxhall Bridge Road (By Victoria St) 01-834 3177
BRISTOL — 29 Denmark Street (behind Hippodrome) 0272-290900
ESSEX — 113 Rectory Grove Leigh-on-Sea 0702 712861
MANCHESTER 3 — 6 Victoria Station Approach 061 832 4592
SHEFFIELD — 206 London Ro 0742 587726
LEEDS 2 — Bull Ring Subway (Moor St. Stn. en to/from City Square) 0532 44469
BIRMINGHA — Bull Ring Subwa (Moor St. Stn. en to/off Open Marke 021 643 1766

EZY RYDER
14 FORREST ROAD,
EDINBURGH, EH1 2QN
Tel: 031-225 6601

Buddy Odor Is A Gas	£1.6
Hall & Oates — Past Times Behind	£1.8
Hall & Oates — Beauty On A Backstreet	£1.8
Hall & Oates — Along The Red Ledge	£1.8
Leo Kottke — Burnt Lips	£1.8
Van Morrison — A Period Of Transition	£1.8
The Paley Bros	£1.6
The Runaways — And Now	£1.8
Robin Trower — Caravan To Midnight	£1.8
V Art — Heat From The Streets (Cuban Heels etc)	£1.9
V Art — Sharp Cuts (Db's, The Fast etc)	£1.9
Times Square O. Soundtrack	£3.5
Mac Curtis / Charlie Feathers — King Federa	
Rockabilly	£2.9

POSTAGE: 1st LP — 50p, 2nd — 75p, 3-4 — £1.00, up to a max of £1.50.
EUROPE: 1st LP £1.00, 75p each thereafter

GI RECORDS

The Beat — I Just Can't Stop (14 tracks)	£3.5
Tim Buckley — Sefronia	£2.9
Phil Collins — Face Value	£2.9
The Cramps — Psychedelic Jungle	£5.0
Bob Dylan — Planet Waves	£1.9
John Fahey — Live In Tasmania	£5.0
Bryan Ferry — Bride Stripped Bare	£2.9
Pink Floyd — Umma Gumma (dble)	£2.9
Peter Gabriel — 2nd (b&w cover)	£2.9
Jimi Hendrix — Band Of Gypsys	£2.9
Jimi Hendrix — In The West	£2.9
McDonald & Giles	£2.9
Deep Purple — Live at Albert Hall	£2.9
Robert Palmer — Secrets	£1.9
Roxy Music — Manifesto	£1.9
Rush — Moving Pictures	£3.5
Rush — All Worlds A Stage (dble)	£3.9
Spirit — Potatoland	£3.5
Jerry Jeff Walker — Mister Bojangles	£2.9

BE AMAZED BY OUR NEW MARCH 44 PAGE LIST: SEND LARGE SAE OR ASK WHEN YOU ORDER
We now accept payment by Access — Simply include your Access number when ordering, or call 031-225 9565 and give us all details
UK Post &Packing: 1 LP=60p, 2 LPs=90p, 3 LPs=£1.10, 4Lps=£1.45, over 4 add 20p per LP.
Overseas post:— 1 LP =£1, 2LPs=£1.25, 3LPs=£2.00, 4LPs=£2.50, over 4 pro rata or send ½ deposit for pro forma invoice.

GI RECORDS
37-39 Cockburn Street,
Edinburgh EH1 1BP
Scotland

GASBAG

Illustration: Lambert

QUESTIONS

Is it true that if you start a letter with "Is it true" and end it with a question mark that you'll have a 50% chance of getting it printed in *Gasbag?*
Peter Whimsey, Chislehurst, Kent.
Absolutely not. One letter in that tired old format might slip through, but certainly no more than one. — M.S.

Is it true that Charles Shaar Murray can remember the original version of 'This Ole House'?
Andy Gray, Middlesex.
Remember it? He wrote it. — M.S.

Must we continue to suffer the snide remarks aimed at Paul McCartney in the *NME?* The latest offender is Charles Shaar Murray in his review of Philip Norman's *Shout* (4.4.81). Murray is delighted that the book is anti-McCartney, and pulls out a couple of Juicy Quotes designed to place Macca in the worst possible light. I don't know if Paul did say "But what will we do without her money?" after the death of his mother; but you know damn well, Murray, that people say a lot of dumb things when the mind is in shock. Isn't Lennon supposed to have had a good giggle following on his own mother's death? How would you interpret that one, Murray? Favourably towards John, no doubt. And wasn't it Lennon who allegedly told Donald O'Connor's daughter (falsely) that her father had just died — and then called her a 'soft cow' for breaking down? Now there's a real tough-guy for you. If you're getting the knives out Murray, there's more than one back you can stick them in.
Tony Neale, London W2.
Yes, you must continue to suffer snide remarks aimed at Paul McCartney. And lots of other people. — C.S.M.

FASCHIONS

At the moment *NME* seems to be sitting on the fence (not what we expect). Backseat individualism?!
You don't really attack or ignore media manufactured trends and fashions (eg this futurist crap). What's more important *NME*, the music or the image? How about 'Fashion is Fascist' as a slogan?
Michael T. Birmingham

The record buying public is vast and important. It makes and breaks bands, and it is malleable. Can it be wrong to expect one readable music paper, occupying a moderate ground in its content between the type of eulogy reserved for heroes and the bitterly destructive vitriol for lesser bands (and general enemies of mankind)? *NME* does not provide this service. It is self-congratulatory and proud. Why can't it be something I can use, like a radio, to help me make choices in music? With albums at £4 I think we deserve better than fashion.
Paul Wilkinson, Nottingham
50p Mary Quant make-up token winner. — M.S.

Hem, hem! For Richard Jobson's immediate attention: "The most aristocratic part of town, inhabited solely by the elite of the *Beau Monde* . . ."
Written by that old romantic himself, Charles Dickens, in *Little Dorrit* (Chapter 10, page six). The passage also refers to "abject wangers on to a fashionable situation," an apt description of the Faux Bohemians (© me, I think).
Porno Joe-Egg, Merseyside.
Blimey, it appears Charlie Dickens was even more ahead of his time than Martin Peters. — © Alf Ramsey

Unless one tries extremely hard, it's difficult to imagine that there's anything even remotely romantic about that bald-headed weirdo from Classix Nouveau.
A 5a Phoenix frequenter.
I think we're all agreed it's terribly hard to argue with this one. — M.S.

I won't do an interview and you won't ask me, but this is a reader's reply. Re your remarks to a John Porky's letter (28.3.81), if Mr Morley wants to keep people on their toes he should recommend they read *The Face* (music), *Newsweek* (politics) and *Private Eye* (more politics), not a dated mag for a mere 30p to read about what's going on (ie Tom Waits, PiL, Grateful Dead). *Smash Hits* are more aware of their readers than this rag. The only good thing in *NME* for the last year was the Abba interview (which you bought fom an outside writer).
Re Francois Truffaut (28.3.81), yes, I must be a primary spokesman as you say. So far I have had one interview and I didn't even know that guy was a writer, but if anyone has anything to ask me I am an openminded person (to a degree) and so we spoke. I don't need to say anything. Music will speak and the street will too.
As for Paul Morley's remarks, why was he at Planets on Thursday dancing (not really — the only reaction was a little movement) to Heaven 17? If what me and Steve Strange do is limited and meretricious then Planets would not exist. Nor would 50 other clubs where you can hear Bowie, Roxy, Kraftwerk, Minds, League, Bolan, Glitter, more and more.
So *NME*, don't wake up — fade to grey, go away. Give up now or your readers might as well read *Now* and *Newsweek* if all they see in music is politics. It's so mundane.
Oh yeah, I forgot: I make records, I review records, I DJ records and I sell records, I produce records and I have a record shop and publishing company — if I don't know what I'm doing why am I richer than you when I don't need you?
Rusty Egan, Chelsea, SW3
I find it rather touching, Mr Egan, that you and your cohorts think you are changing the world; good luck with your endeavours! However, I find it difficult to believe that you 'review records' (I've corrected your hilarious spelling throughout this letter, free of charge). Any chance of loaning me a fiver till next week? — M.S.

SIMPLY OFFAL

If the only way to tell whether a letter is serious or not is by the name at the end, what is so funny about John Porky? Perhaps it is a subtle qualification of his disapproval of police being called pigs. Perhaps he is a policeman. Perhaps he is really called John Porky.
Fred Herring, Chorlton, Manchester
I ham what I ham. — John Porky

To Hazel O'Connor (or anyone who knows her):
Re *Top Of The Pops* (26.3.81) — if you contact us, I think we can help.
Oxfam Clothes Dept
P.S. Sorry, can't do anything about hair.

Having enjoyed your series on Comecon Pop, why is it I can't stop singing "Bohn is now in Danzig" to the tune of 'John I'm Only Dancing'? It's getting so bad I'm having difficulty knowing my Bow Wows from my Bauhaus when it comes to colouring in the *NME*.
Andre Previn (in transit)
Probably the greatest letter ever written. — M.S.

MORE WIND-UP MERCHANTS

A real tasty item your C81 turned out to be. My pet cassette player has devoured half a track of it already — and refuses to excrete it.
Stella Gravis, Glasgow.

As founder and only member of the *NME* Readers Club I would like to disagree with the person who disliked the C81 cassette. He misses the whole object of the exercise, which was to pack a cassette with relatively obscure groups (and some well known ones to encourage people to buy it). Thus people could all quote these group's names to their friends or say "Have you got the C81 tape?" and be one up on them. You can't have your finger on the vibrant pulse of the music scene without it. Playing the cassette is a secondary matter.
John Lawstudent, Drontfield, Sheffield.

I've just received my *NME*/Rough Trade tape but I am too scared to play it in case I'm disappointed.
Dave Lee, New Forest.

C81 — that's a laugh! By the time Rough Trade get around to it we'll all *be* 81. Maybe we here at EMI could help you in the production and distribution of your future projects.
King Jon, EMI House, London.

McLaren thinks that a group that can't play is far more important than a group that can. If this goes for journalists as well, can I say that *NME* is a very important paper?
Dame Harold Evans, Old Statesperson.

MOTIONS

Dr Frankenstein and Charles Atlas were both body builders, but in different ways. Paul Morley and a pile of manure are both crap, but in different ways. I rest my case.
Perry Winkle, Canvey Island

Paul Morley? Please explain!
Beverley Harris, Haverhill, Suffolk.

"Garcia's shapeless, greasy corduroy jeans sadly failed to reach his ankles . . ." Well, doesn't that just sum it all up. How have us fans lived so long without this knowledge? Great.
Mountain Girl.

Morley and Garcia, sugar and whiskey? Saccharin and whiskey, maybe. Why do 16-year-olds still go to see the Dead? For the same reason, in these times of rabid and transient cults, that they go to see Bob Marley or Link Wray.
You don't have to wear make-up to be alive.
Arfa Tabb, Exeter, Devon.
P.S. Sorry about this.
No, no — it's OK. Paul thanks you all for your kind thoughts and correspondence. And for Angela Robertson of Dundee, yes, Paul Morley *is* gay — does this matter?—M.S.

Anyone want to buy some Grateful Dead records?
Blind Pew, Porthcawl.

SEX

Saturday morning: Paul Morley wipes the make-up from his eyes and applies a false nose of genuinely immense proportions to his face. Immediately, as if by magic, strange words like "pal", "wack" and "Corry" begin to tumble from his lips. Morley becomes . . . Phil Thompson! I always realised the Liverpool back four were structuralist, now I know why. Your secret is out.
The Ghost of Bill Shankly, Romford.

Is it too late to say that the Spaniards seem to have got themselves a pretty good side there?
Rob, Swansea.
Yeah, like, fab. — Paul Du Morley

VIOLENCE

I was delighted to see, in a recent *NME* ad, that Pegasus Holidays are "offering £450 for a two week stay in St Lucia." When can I collect my money and bugger off?
Allan Murison, Ayrshire.

Re "It's *only* 36p per word in *NME* Classifieds" Are you taking the piss or what?
Reg Kray, Maidstone

Ginger Baker joins PiL? Christ, you really know how to scare someone who gets *NME* a day late.
Anthony Maher, Patricia Hodge-land.

I really hate to contradict Richard of Leeds (28.3.81) but I can see very few sensible anagrams to be drawn from OMITD. DIMTO? TOMID? Perhaps it is a private joke.
P. Dant, the wrong end of the stick.

ABUSE

I thought Max Bell's Japanese piece was excellent.
Barry Grogan, Leicester.
So did Max. — M.S.

Why are the staff of Our Price Records in Camberley so obnoxious?
Rainbow, Crowthorne, Berkshire.
What do you expect? They get paid in Foghat albums. — M.S.

I would like to thank a certain minority of the audience who were at the Manchester Apollo on the 26th. They let Mr Waits leave with the impression that all people north of Watford really are as ignorant as others suppose.
A. Sharrock, Lytham.
Q.E.D. — M.S.

Col Callan's letter (*NME* 28.3.81) stating that Toyah's 'death' in *Little Girls Don't* made his day was written in bad taste. Callan himself should consider dying in front of ITV cameras.
William Cox, Shropshire.
Genuine letter. — M.S.

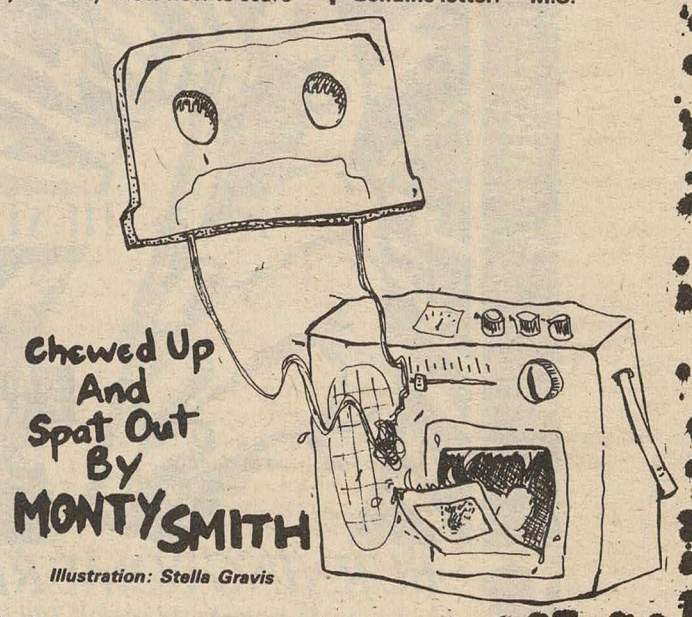


Illustration: Stella Gravis

T-ZERS

BY ERROL G.

DOLL BY DOLL — identified in last week's *Observer* magazine as pioneers of the 'New Psychedelic Movement', epitomised by such as **Echo And The Bunnymen** and **The Afghan Rebels** (The Afghan Rebels??) — found themselves in an unseemly fracas with **Max Splodge** — not thought to be a pioneer of anything much in particular — when they crossed paths in Maida Vale pub the Warwick Castle. Harsh words, soda syphons and spilt drinks are all cited among the weapons used — but all ended happily enough with a mutual recognition of the futility of violence, and a reconciliation was achieved . . .

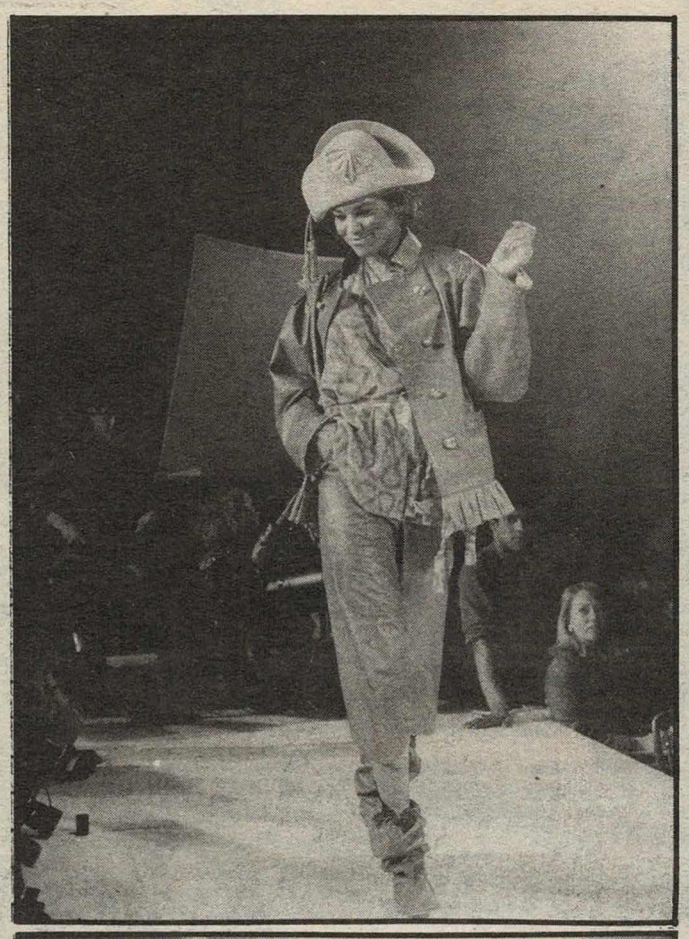
French newspaper *Le Monde* has been making one or two startling claims about the music industry. In an interview with a retired professional killer, it is alleged that **The Beatles** were dissuaded from reforming by the Mafia, who did not want to see their sales in Beatles material disrupted. The ex-killer also suggests that **Hendrix** was not, in fact, the victim of an overdose but was himself bumped off, again to boost sales . . .

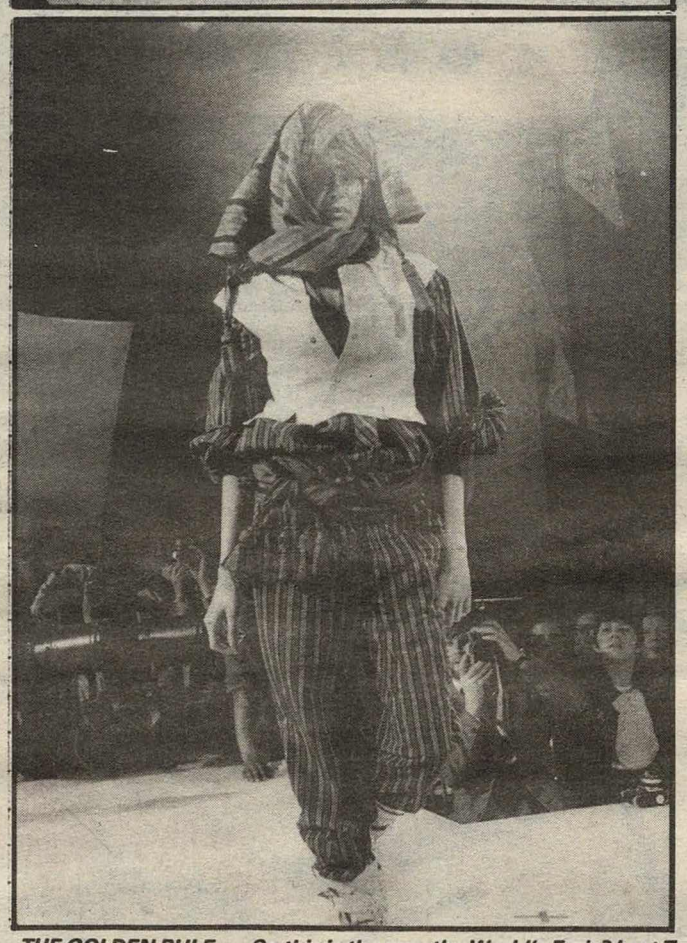
Killing Joke heart-throb **Youth** was the victim of a well-planned April Fool hoax last week. He received a typed and headed note from "Flirpa Films" asking him to consider the leading role in a movie about the rise of a punk musician who eventually becomes prime minister. The telephone number at the top of the printed sheet was that of the recorded Dial-A-Recipe service . . .

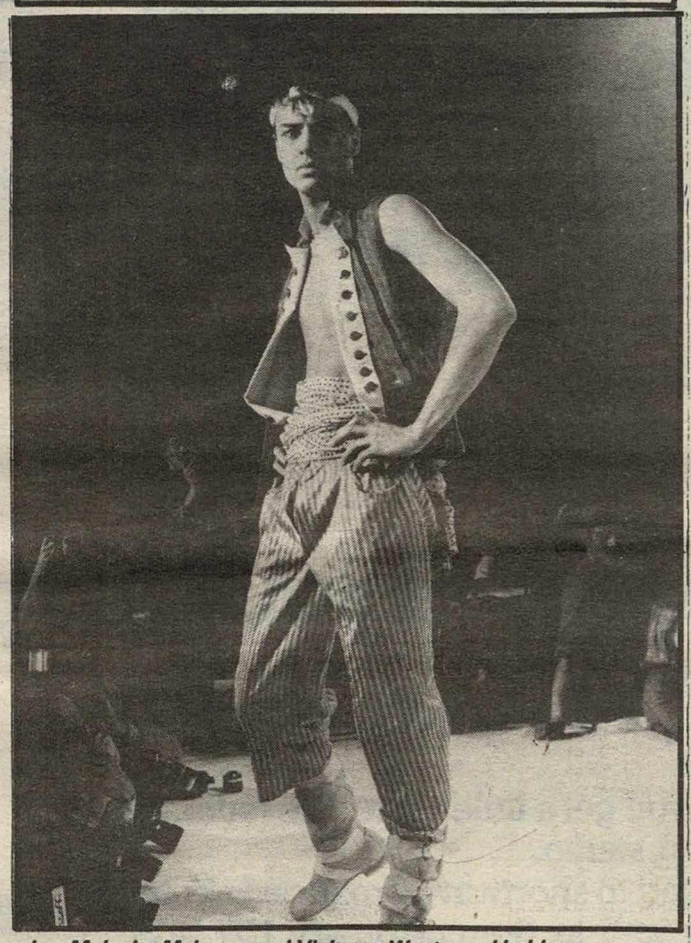
LEGALramificationgroup-disintegration Thang department: **George Clinton's Funkadelic** have a new album on Warner Bros called 'Electric Spanking Of War Babies'. In the meantime Clinton faces a lawsuit charging him with fraud and conspiracy. The lawsuit has been brought by 3 guys who split from his Parliamentary umbrella who are also calling themselves Funkadelic, claiming equal rights to the name. They have a new single on Lax records called 'Connections And Disconnections'. Clinton commented: "The problem is that people who buy records and go to the stage shows and consider themselves part of the Funkadelic nation are being misled. Whether they are being misled on purpose is not for me to say" . . .

Times and attitudes don't change in the land of the free. Professional bad boys **The Rolling Stones** reckon that the title of their thoroughly redundant new compilation 'Sucking In The '70s' has lost them almost quarter-of-a-million in lost sales from irate stockists whilst those other brats **The Dead Kennedys** are miffed that A&M have refused to press or distribute their IRS label LP, that Ticketron also refused to print tickets for a recent New York date and that they could encounter further aggro when they attempt to ship their next single, 'Too Drunk To Fuck' . . .

THE FALL's Mark Smith makes a massive concession to commercialism by appearing on Radio One's *Talkie (Talkabout,* you call it . . .) next Tuesday. You can hear his words of wisdom between 7 and 8pm that night. While we're at this week's bit of **Cope**talk, did anyone see **Jimmy Greaves** talking about *Crossy* on ITV's televising of the League Cup Final last week? *Crossy? Crossroads?* No, not this time, but West Ham's **David Cross** of course . . .







THE GOLDEN RULE . . . So this is the way the World's Ends? Last Tuesday, Malcolm McLaren and Vivienne Westwood held a sumptuous fashion extravaganza that put the seal on their current fixations — the abandoned work-ethic and a vision of New Britain, roller-skated, stowaway'd and dressed to the nines in a cutlass cutting riot of printed piratical cottons.

Down the catwalk came a visual feast: South Pacific, German World War One, tattooed blondes in virginal loin cloths, Bedouin and Burundi Black, as well as the classically (as in Greek'n'Roman) cut night dresses that Josephine was wont to cut a dash in. The music was as stimulating as the models: lots of Bow Wow Wow, of course, including a pre-sneak of their unsigned single 'Mile High Club'.

This then, is how the well dressed Reading Festival crowd will be dressed this August (shurely shome mishtake here — Ed.).

PIX: DAVID CORIO

Errol would like to squash here and now any rumours that he will be playing at the anti-unemployment rally in Hyde Park on Saturday. While we're at it, the bands who are lending their support to the rally will all be there, but none are actually playing . . .

Spectres drummer **Graham Potter** will miss the group's American tour which commences this week. Potter broke his leg playing for Tranmere Rovers on Saturday and had been carrying a niggling hamstring injury for weeks. He hopes to be there or thereabouts, going from strength to strength, by the start of next season. His replacement for the US dates is ex-**TRB**'er **Dolphin** . . .

WEST LONDON'S enterprising Not So Famous organisation has hit on a new method of gaining exposure for its groups: the exchange date. First NSF acts to take part are **B/Film, Mephisto Waltz** and **The Attendants,** who've been offered May gigs at Liverpool Brady's — in exchange for letting Merseyside bands **The Check** and **Motion Pictures** play next week at NSF's own venue, the Hambrough Cavern in Southall. For any more info, the Not So Famous man is **Marc Hall,** 01-897 1876 . . .

Island supremo **Chris Blackwell** set to finance two more movies. First up will be *No Place Like Home* featuring (amongst others) **Toots Hibbert.** And once a suitable showcase has been scripted for **Grace Jones,** Blackwell's wallet will be forthcoming . . .

What next from **Bowie?** Could it be the tour that he's supposed to have been secretly rehearsing for in London or will it be (as insiders believe) a new movie. Either way it seems unlikely there will be a new LP until the autumn . . .

Jim Kerr at pains to clear up his remarks about *Gasbag* star **Rusty Egan** in a recent *NME* **Simple Minds** feature. "Rusty is fine by us, he doesn't have a stupid moustache and he's much better than **Richard Burgess** at what he's supposed to be good at. We just happen to think that the new-look, new-sounding **Ultravox** is an inferior model" . . .

Three **YMO's** are likely to play at Great Wall Club next Monday with Japanese sex symbol singer **Sandi.** If this appeals, nip down there etc . . .

GREAT *T-Zers* we have known and loved: by enormous popular demand, and especially for all you nostalgics out there, we bring you the return of the **Motorhead** Busted For Certain Substances item. The place was Notting Hill (where else?) and the busters in question were none other than the much-loved SPG . . .

Errol misinformed?!! How can this be? Well, it seems newly-liberated **Buzzcock Steve Garvey** *didn't* audition for the **Adam & Ants** bass spot, as broadcast in last week's bulletin. Mind you, he *nearly* did. At least, he thought about it. But as it 'appens Steve now has his own band in rehearsal — as yet unnamed, but It's going very well . Singer is **Dave Price,** guitarist's ex-**Durutti Columnist Dave Rowbotham,** drummer's snuffed it . . . er, sorry, he's called **Snuff.** Errol wasn't auditioned . . .

Young businessman of the year **Stuart Goddard** — real name **Adam Ant** — has slapped an injunction on his former record company Decca to prevent the fiends from releasing any more of his old recordings. Obviously a man of taste . . .

Steve Hillage producing **Positive Noise.** So the **Groover** was right about these new cabbageheads . . .

Unconfirmed rumours have it that a Boston band called **The Dead Lennons** was due to appear at Max's Kansas City on April Fools Day . . .

Despite denials, will **Marvin Gaye** sign with Geffen Records once he gets his freedom from Motown? . . .

The Beach Boys may have split from manager **Jerry Schilling,** but brother **Carl** has retained his services to handle his future solo projects that commences with a solo LP. Could it be that Les Boys have finally been beached? . . .

Thirty of the planet's leading animators (or so we're informed) have collaborated to bring to the big screen **Ivan** *(Animal House)* **Reichman's** production of mythology sci-fi comic *Heavy Metal,* US version of *Metal Hurlant* . . .

Meanwhile, **Sting, Kool & The Gang, Fleetwood Mac, Pink Floyd** to number just four believed to be soundtracking on a **Tolkien**-inspired production *The Rock Hobbit* . . .

NME NEW MUSICAL EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
Features Editor
Tony Stewart
News Editor
Derek Johnson
Associate Editors
Charles Shaar Murray
Monty Smith
Production Editor
Stuart Johnston
Special Projects Editor
Roy Carr

Staff
Max Bell
Paul Morley
Adrian Thrills
Chris Bohn
Paul Du Noyer
Gavin Martin

Design
Caramel Crunch

Photography
Pennie Smith
Anton Corbijn

Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Angus MacKinnon
Paul Rambali
Danny Baker
Chris Salewicz
Bob Edmands
Lester Bangs
John May
Penny Reel
Andrew Tyler
Ian Penman
Andy Gill
Graham Lock
Cynthia Rose
Vivien Goldman
Lynn Hanna

Cartoons
Tony Benyon
Ray Lowry
Research
Fiona Foulgar
New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel

ADVERTISEMENT DEPT.
Room 2529
Kings Reach Tower
Stamford Street
London SE1 9LS.
Ad Director
Percy Dickins
(01) 261 6080
Ad Manager
Peter Rhodes
(01) 261 6251
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Brian Gorman
Pete Christopher
Lee McDonald
(01) 261 6207

Publisher: Eric Jackson

IPC Magazines Ltd.
Production of any material without permission is strictly forbidden.

BETTER BADGES

This Week	Last Week		
1	(1)	Ceremony — New Order	20p
2	(3)	Ant Music	20p
3	(2)	Nagasaki Nightmare—Crass	20p
4	(4)	Ants Invasion '80	20p
5	(8)	C.N.D.	20p
6	(10)	Toyah — Black & White	20p
7	(—)	Let Them Eat Valium	20p
8	(—)	Comsat Angels	20p
9	(—)	Protest & Survive	20p
10	(—)	Echo & The Bunnymen	20p

Apologies — There is NO Ants black & white badge. It is in fact a Toyah badge.

NEW RELEASES
New Order — "Ceremony" 1"; Gang Of Four — "History" 1¼"; Delta 5 — "D.V." 1"; Pere Ubu — "Art Of Walking" 1"; Crass — "Nagasaki Nightmare" 1"; U.K. Decay — "Unexpected Guest" 1"; Bow Wow Wow.

NEW FANZINES (inc P&P)
ID3 — Fashion Fanzine 85p; Over The Top 1 — Heavy Metal 40p; Panache 15 — Ants Special 45p; I.D.3 85p.

ADD 15p P&P FREE LIST
286 PORTOBELLO RD
LONDON W10 OK

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gordon & Gotch (Asia), South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.

Amazing what you can pick up for £129.

Do you really get all of this in a Hitachi Radio Cassette Recorder?

Well, actually, you get a little more. The radio, for instance, is a 4 band, stereo.

So you can listen to shortwave broadcasts from other countries, as well as the customary LW, MW, and FM stereo.

It's good stereo, too: 4 watts per channel, with 4 speakers (a treble and a bass for each channel).

The stereo cassette recorder has a setting for metal tape, and there's a 5 LED indicator, too.

The quartz clock is a liquid crystal display, with a timer control which automatically wakes you gently in the morning with your favourite radio programme.

All these features come ready to take away in a box which we call the TRK8130.

It's surprisingly light to carry around, and you can pick one up from your local dealer now. Ask him about the price too, it might be even less than £129.

Or write for more details to Hitachi Sales, Dept. C, P.O. Box 4SY, London W1A 4SY.

HITACHI
In a word, reliability.